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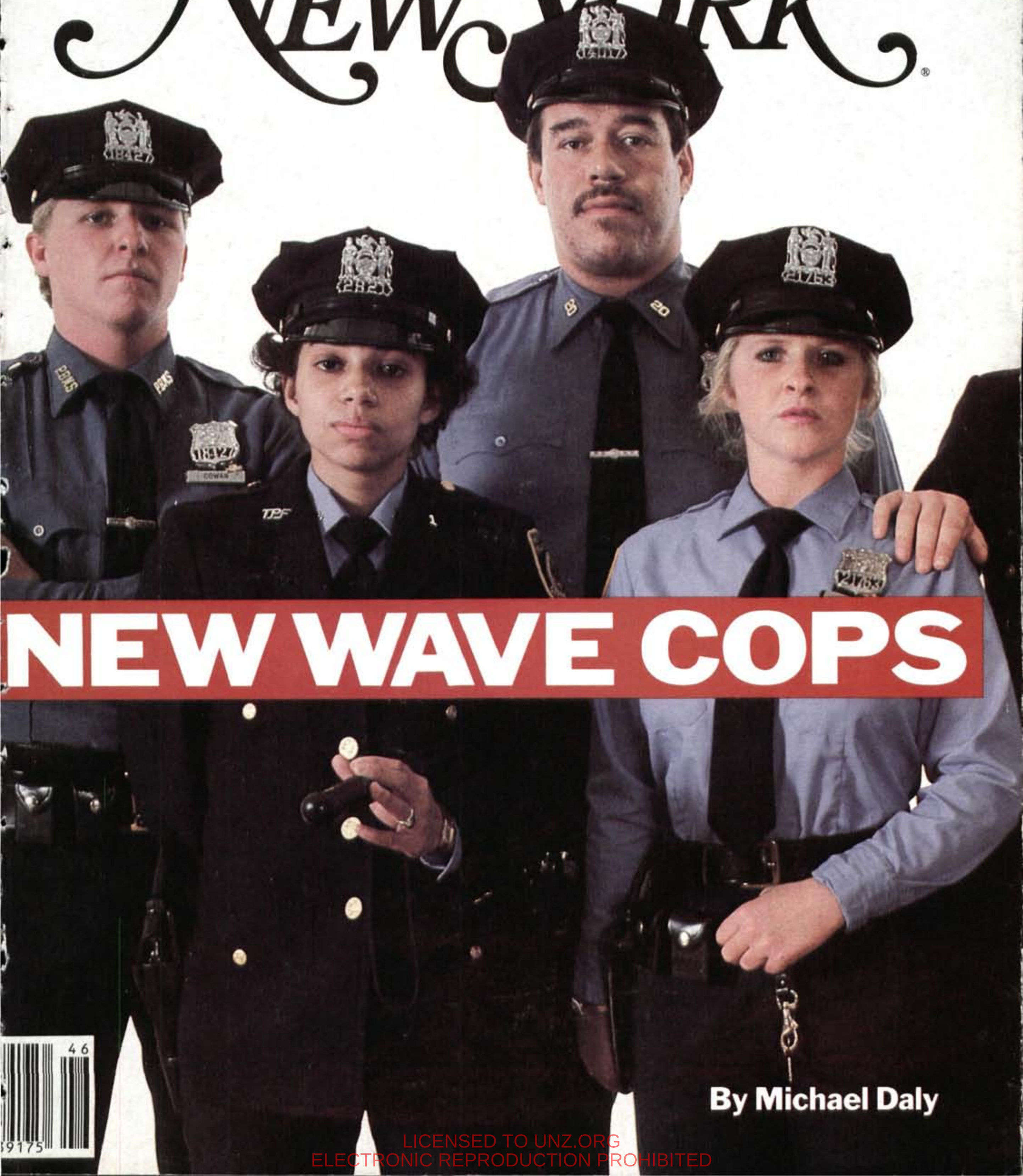
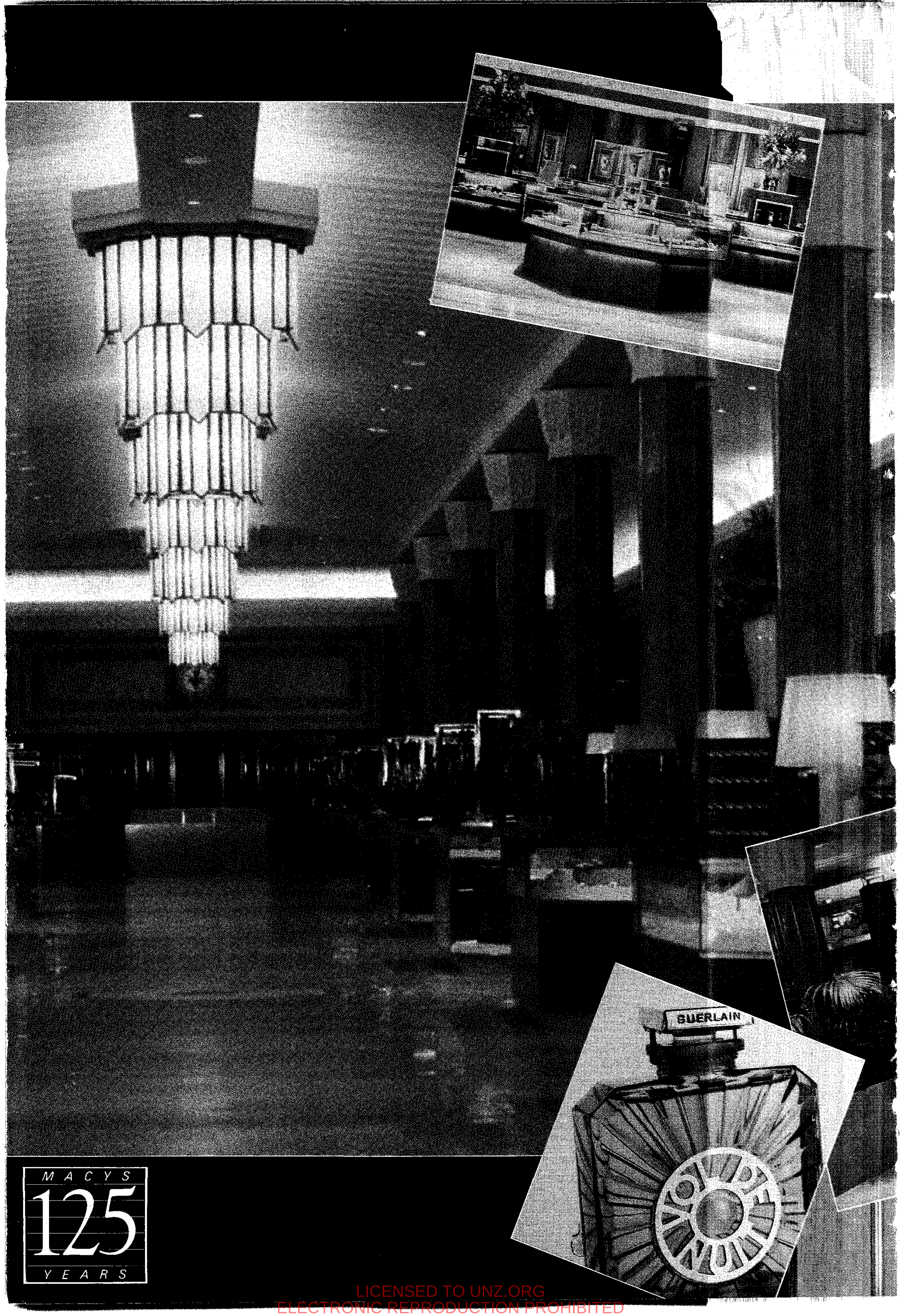


NEW WAVE COPS

By Michael Daly



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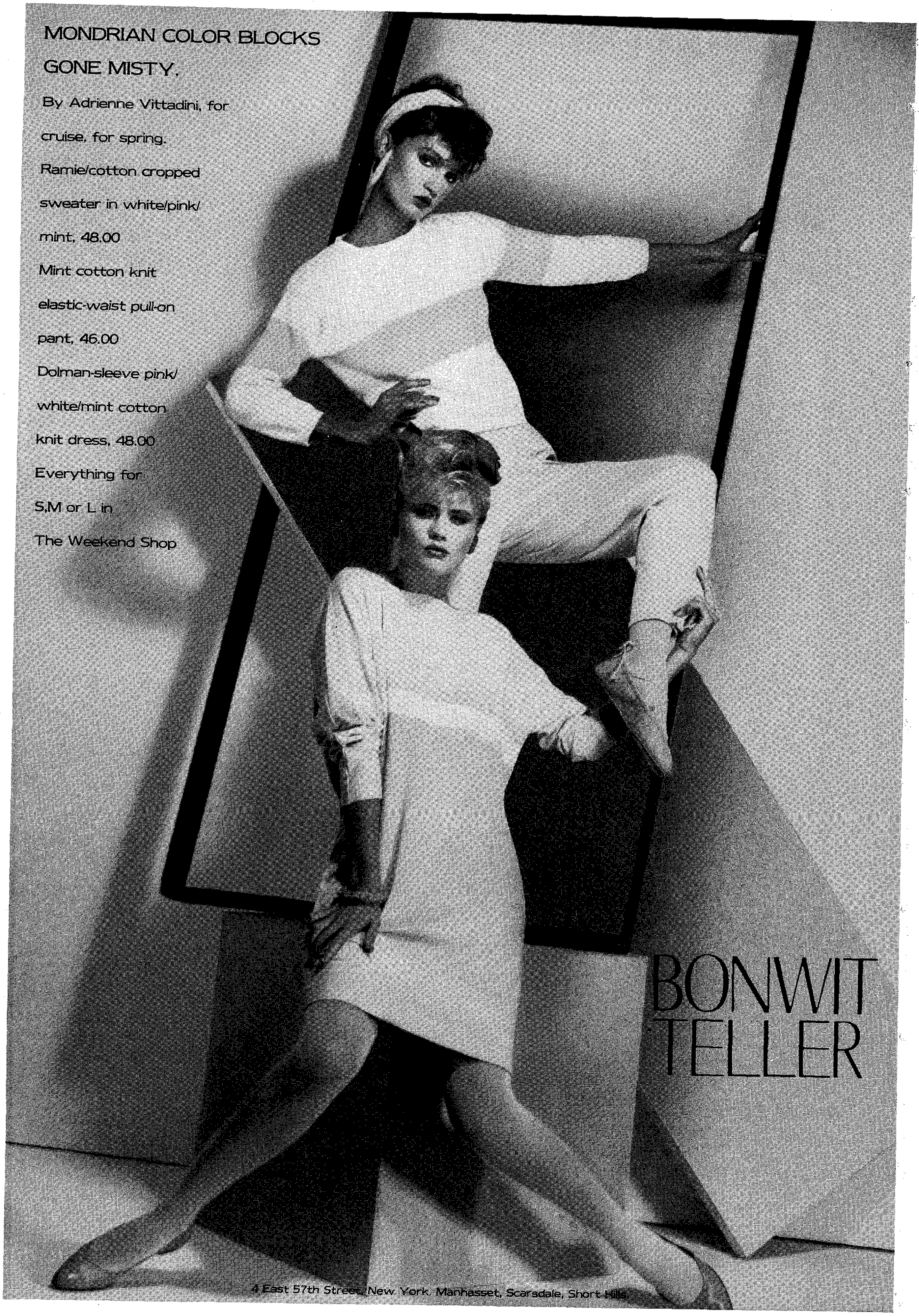

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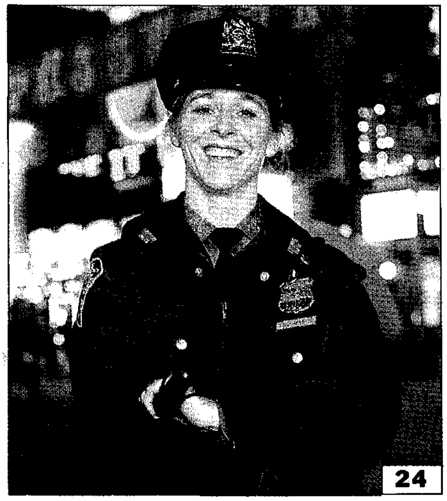
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24

New Wave Cops

By Michael Daly

Since 1979, 8,200 cops have graduated from the Police Academy. The recruits are, on the whole, better educated, shorter, more ethnically varied, and more likely to be women than their elder colleagues. Michael Daly profiles the officers of the new wave.

36

Bad Boy

By Jennifer Allen

Mickey Rourke became an actor because "I needed to do something else except hang out." Now, at 27, he's got his first starring role, in *The Pope of Greenwich Village.* And as an assistant on the set said the other day, "one thing about Mickey, when he's hot . . ."

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Hagler vs. Duran: Blood and Money

By Vic Ziegel

Marvin Hagler has been called the best boxer in the world. Roberto Duran is a 32-year-old legend who needs to prove that he isn't washed up. On Thursday night, the two will face off in Las Vegas for the middleweight title. For champion Hagler, victory would be the apex of his career. For challenger Duran, victory would be vindication. May the better man win.

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By Sandra Hart and Jennifer Cecil

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By Jack Egan

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By Bernice Kanner

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By Alexis Bespaloff

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By Peter G. Davis

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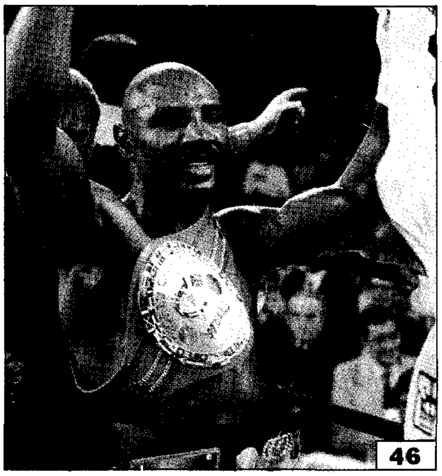
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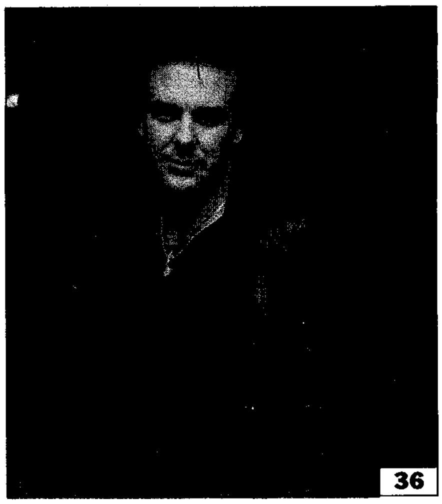
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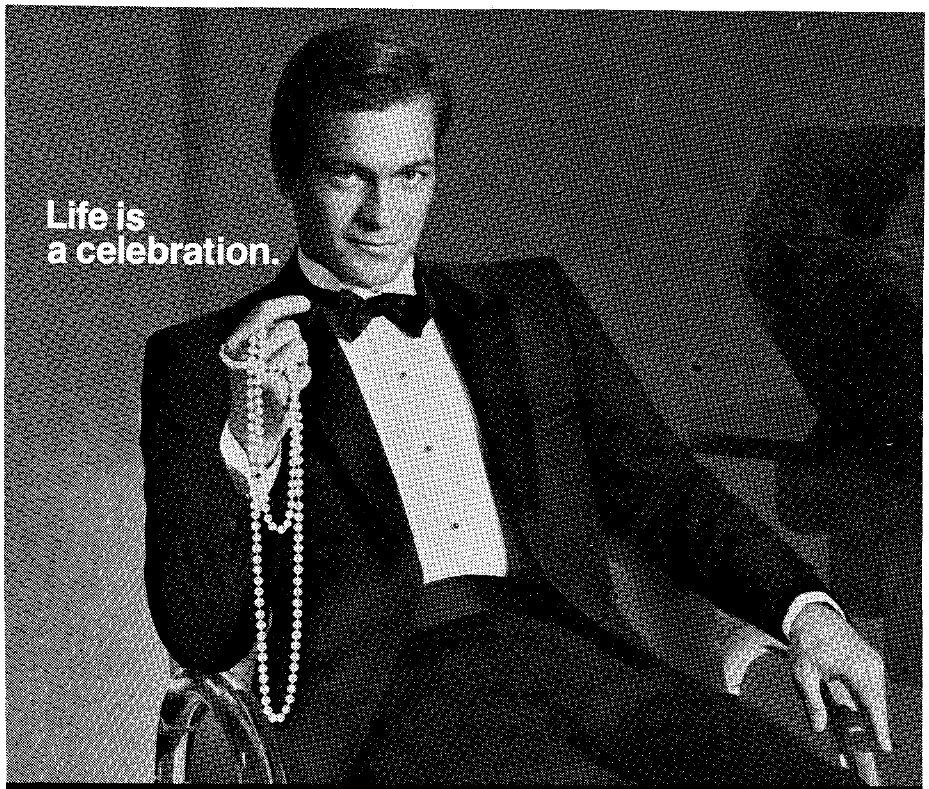

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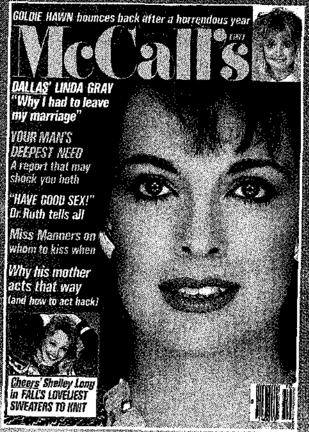
GOLDIE HAWN bounces back after a horrendous year

McCall's

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Dr. Ruth tells all

Miss Manners on whom to kiss when

Why his mother acts that way
(and how to act back)

Cheers' Shelley Long in FALL'S LOVELIEST SWEATERS TO KNIT

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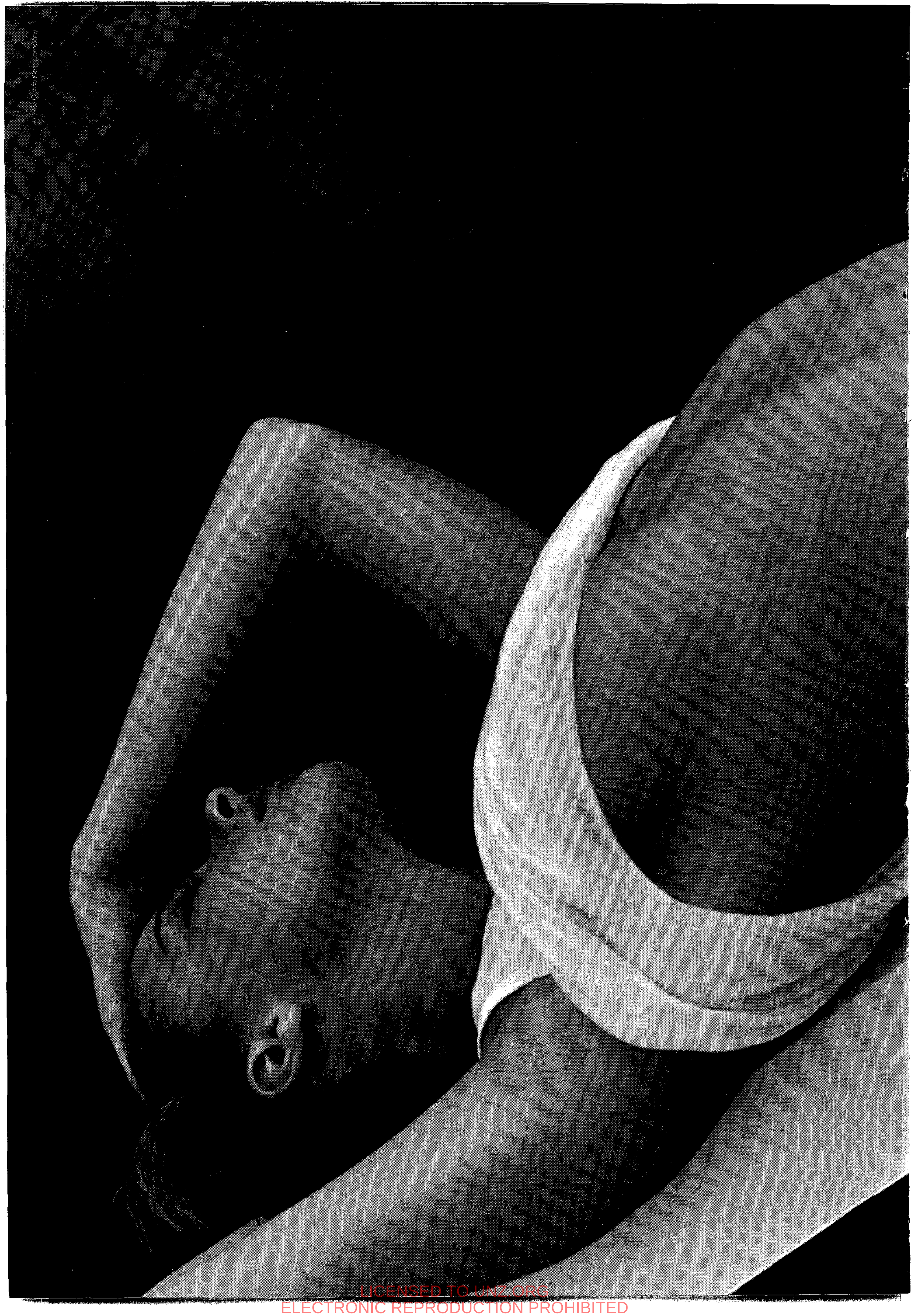

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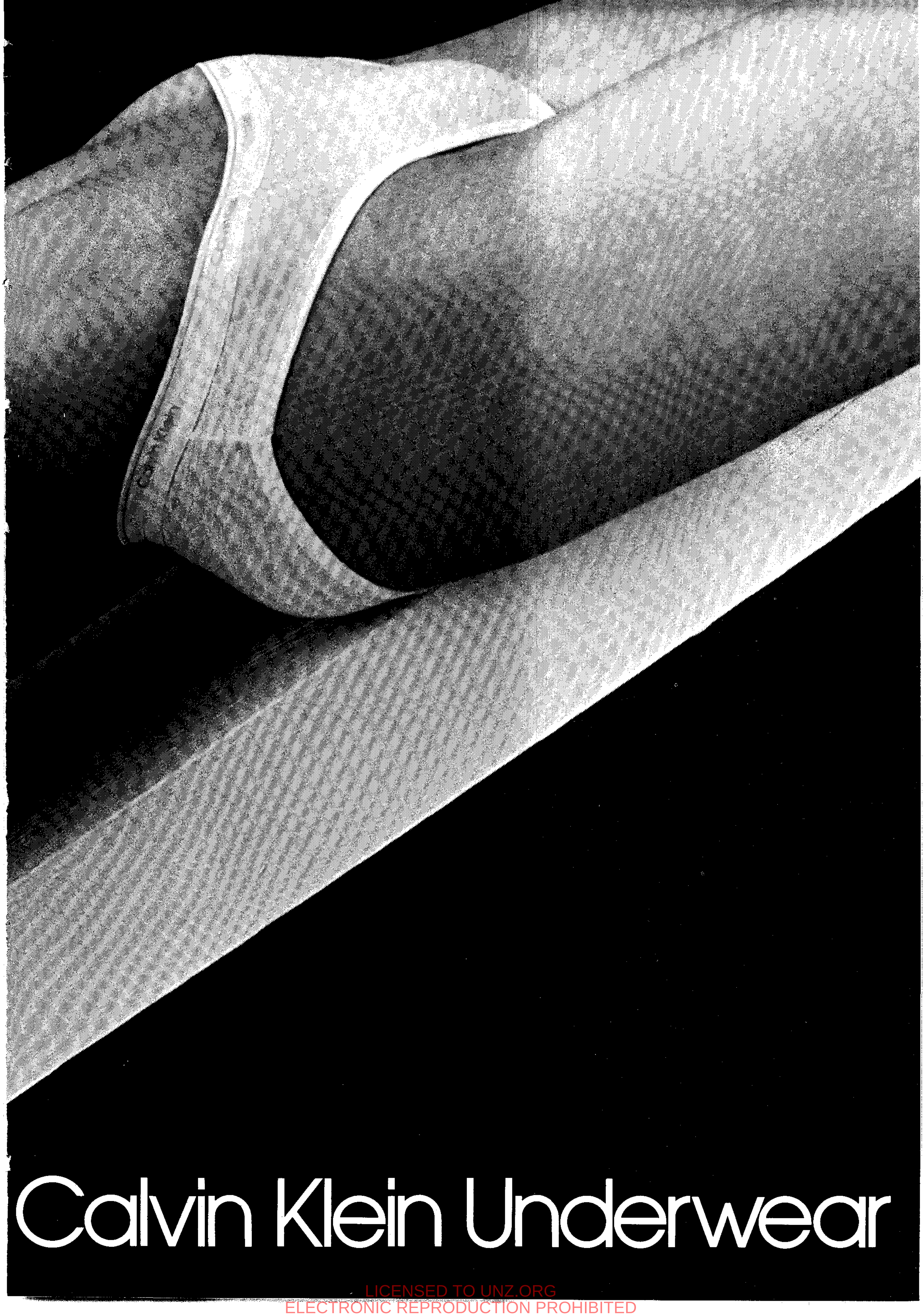
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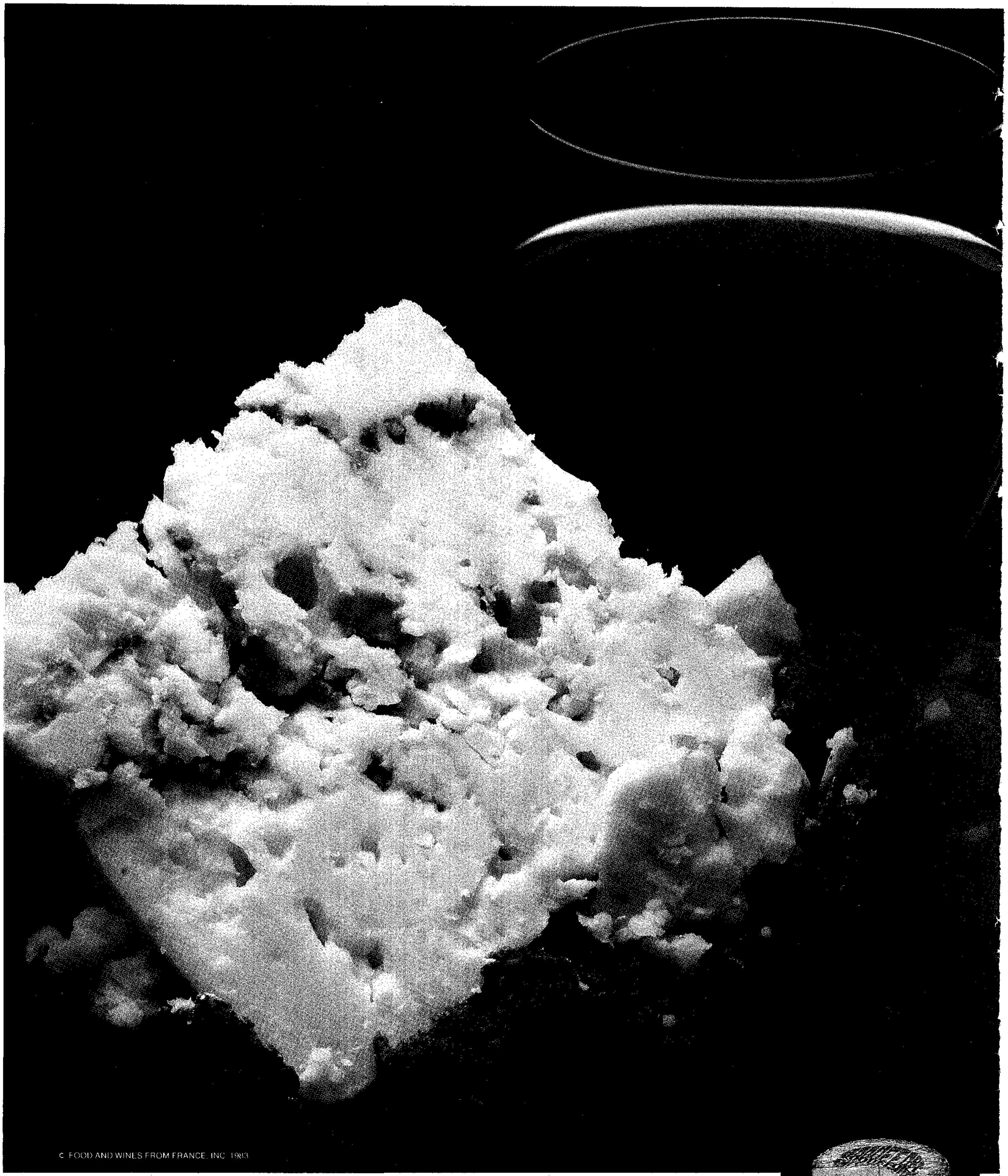

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LETTERS

Ask Him No Questions . . .

ONCE UPON A TIME, AMERICA ELECTED its leaders and *then* would find out that their rhetoric consisted of lies. Now, in a startling break with tradition, the candidacy of Jesse Jackson ["Jesse Jackson's New Math," by Michael Kramer, October 24] has created the unique opportunity to vote for a proven liar.

Robert J. Ratner
Queens

JESSE JACKSON'S PRESIDENTIAL CAMPAIGN is frightening. Jackson has never held a political position, and he has had no experience in international affairs. His only interest is black rights. Would a man who would advance only one group's interests be a desirable president for America? Jackson would do more for blacks by supporting a viable Democratic candidate and continuing his work with Operation PUSH.

Emily Glickman
Manhattan

"I believe"
"*I believe*"
" that anyone who even thinks"
" *that anyone who even thinks*"
" that Jesse Jackson"
" *that Jesse Jackson*"
"is anything but"
"*is anything but*"
"a hypocrite and an opportunistic evangelist"
"*a hypocrite and an opportunistic evangelist*"
"is a fool."
"*is a fool.*"

J. J. Gross
Manhattan

Simon-Pure

JOHN SIMON SHOULD BE CONGRATULATED on his review of *A Chorus Line*'s gala night ["Theater: Everyone Sang," October 17]. For once, Simon provided us with the visceral experience of attending a theatrical event. When we read reviews of Kean or Duse, or of Laurette Taylor in *The Glass Menagerie*, we feel a chill up the spine, along with a sense of loss for not having witnessed the performance. Such was my feeling while reading Simon's piece.

Frank Frascati
Manhattan

MY FAITH IN JOHN SIMON AS A REVIEWER is restored. His words on the *Chorus Line* gala were fair and very touching. Why can't more of his reviews be like this?

Suzanne Henslee
San Antonio, Tex.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Apocalypse Now

CARTER WISEMAN'S IMPORTANT ARTICLE "The Housing Squeeze—It's Worse Than You Think" [October 10] contained irrelevancies and stale political rhetoric. New York's crisis is turning into a catastrophe. A sense of urgency is needed before essential residential restoration can begin. Recommendations for moving to other boroughs ignore the fact that the vacancy rates are minuscule there as well. The housing stock is just as aged and deteriorated as in Manhattan, and much of it has already been acquired by the city through tax foreclosure. The press is always optimistically citing a "rehabilitation record of 19,000 apartments," ignoring the fact that most of these apartments required an expenditure of $2,000 per unit.

A recent letter in the *Times* from a city official indicated that costs for buildings that will house the homeless will average $20,000 a unit. (Costs for aiding the homeless could reach $135 million this winter, up from $18 million in 1979.) Another soaring city housing cost, that of administering the occupied in rem buildings, reached more than $170 million this year, and that was for only 3,800 buildings.

How will the city cope when confronted with 40,000 buildings in default of taxes or at risk? How will it cope when confronted by hundreds of thousands of irate tenants in decayed structures? The solution for low- and moderate-income housing lies in increasing the total supply of decent housing. For the past decade, housing starts have averaged around 9,000 a year. How can these buildings replace the 90,000 that were built 60 years ago, or the hundreds of thousands of walk-up tenements built 60 to 100 years ago? The housing supply *can* be replenished—not by politicians or sociologists but by builders, and only after an aware public forces the removal of long-standing political barriers to urban residential development, such as the income-tax bias against rental housing, mindless zoning restrictions, and price controls.

Seymour Durst
Manhattan

RENT CONTROL AND RENT STABILIZATION will eventually destroy New York City's housing market. If this type of restrictive legislation continues, more

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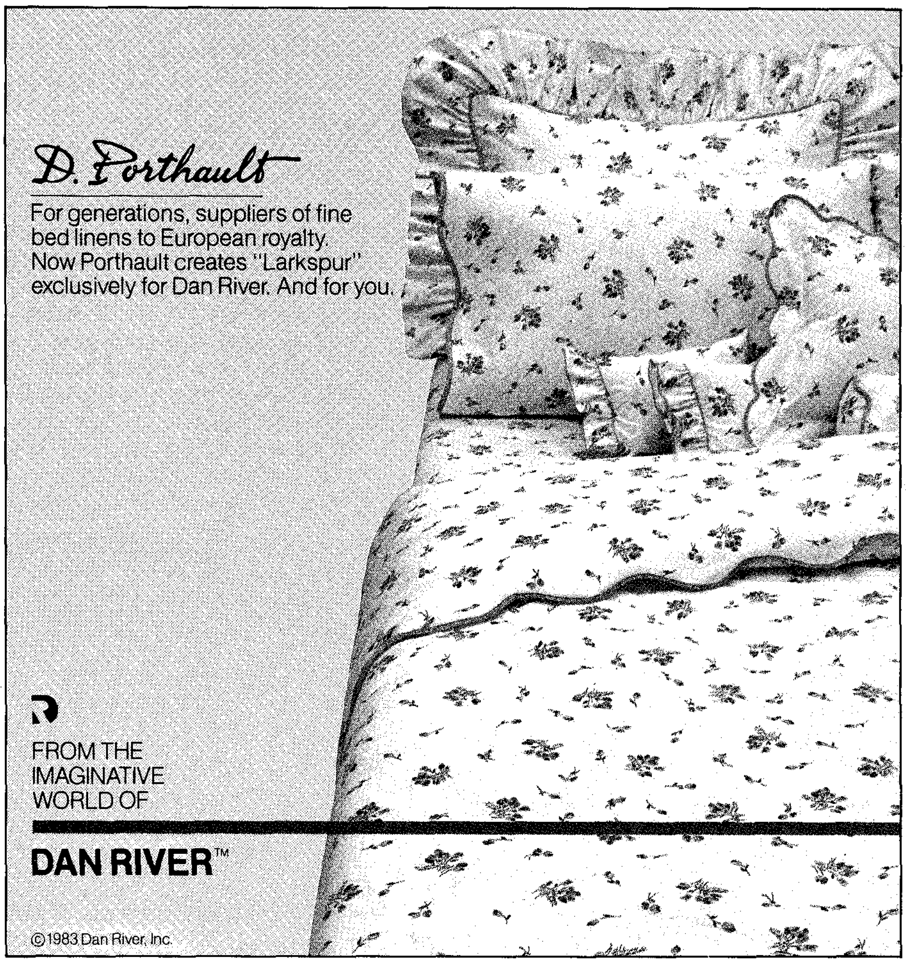

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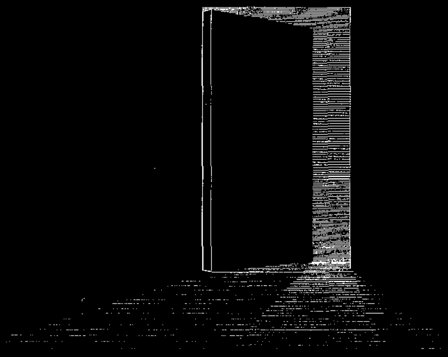

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and more property owners will be forced to abandon their properties.

Ruben Klein
Chairman
Housing Council of New York
Manhattan

Color Bars?

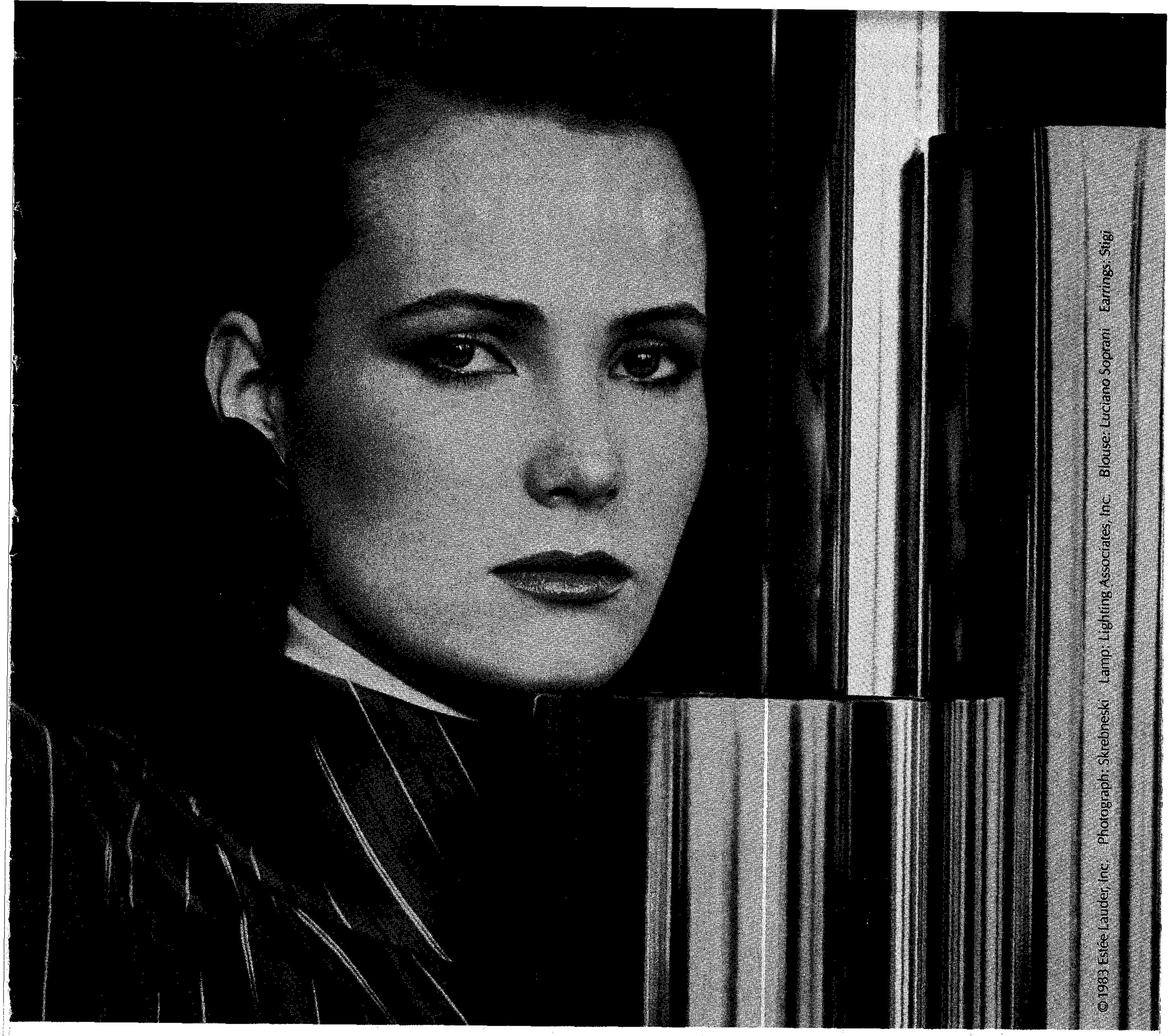
JACK SCHIFFMAN STATES INACCURATELY that the Apollo Theater presented white artists long before Broadway did black ones ["Cityside: The Legend of the Apollo," October 24]. The Apollo opened in January of 1934, and later that year presented Charlie Barnet's band. Five years elapsed before the Apollo featured a white band again. At least two major downtown theaters, the Capitol and Loew's State, were presenting black bands and acts as far back as 1928. Fletcher Henderson's band, which had been appearing regularly at Roseland since 1924, came to the Capitol in 1928 and Loew's State in 1931. Louis Armstrong was at Loew's State with Luis Russell's band in 1930. Mills Blue Rhythm Band, Claude Hopkins, Cab Calloway, and Duke Ellington all appeared downtown prior to the 1934 opening of the Apollo. Schiffman's explanations for the Apollo's waning popularity—black performers' becoming more welcome downtown after World War II and TV's allowing audiences to see their favorite performers free—clearly don't hold up. Black performers had been welcome downtown even before World War I. And TV, while certainly the enemy of nightclubs and theaters, presented black performers on a very irregular basis. I went to the Apollo from 1955 on, and a lot of the shows I saw were just plain dull.

Frank Driggs
Brooklyn

On the Record

EDITORS AT *The American Lawyer* MAGazine have taken umbrage at my failure to credit their article on the Westmoreland-CBS suit, from which I reprinted four quotes from principals in the controversy ["The Battle of Black Rock," October 24]. They believe that no published quote can be republished without identifying the place in which it first appeared. For the record, I am aware of no such constraint. Certainly such a rule would change newspaper and magazine journalism as we know it today. Nevertheless, the notion of giving sources for quotes *is* a fine one. As a former editor of a magazine myself, I know how frustrating it can be to see your quotes crop up in someone else's article. For that reason alone, I should not have needed prompting to salute Connie Bruck's excellent article in *The American Lawyer* in September.

Jonathan Z. Larsen
Manhattan



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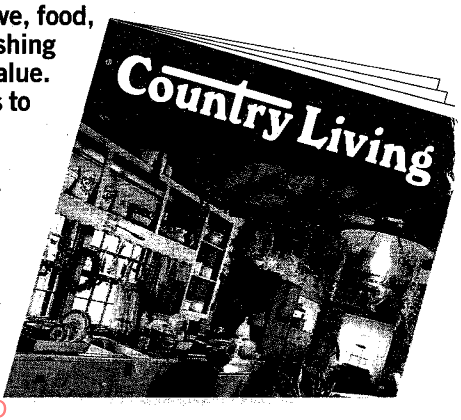

THE TEXTURE OF AMERICA TODAY

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INTELLIGENCER

Rent-a-Car Mix-Up Leads to Jail

DESPITE HERTZ'S REPUTATION for efficient service at airports, one New Jersey executive got into a mess over returning a car that ended in a $250,000 damage award against the company's German subsidiary.

Lawrence Herbert, president of Pantone, a color-processing firm, rented a car from Hertz in Frankfurt in 1974 and dropped it off in Paris. Hertz subsequently claimed he hadn't returned it, but later sent an apology, saying it had been located.

"Three years later," he said, "when I flew into Cologne, I was escorted by machine-gun-carrying police to the local jail. The only thing I thought could explain this was the Hertz mix-up."

He was right. The firm had reported the car stolen in 1974 and forgotten to notify the police when it turned up. Herbert spent fourteen hours in jail, and last month a federal jury in New York awarded him and his company $250,000 in damages.

Hertz called the arrest "regrettable and unfortunate."

In Grenada: Better Wed Than Dead

Students Bullen and Major: *Flight to safety.*

AT 6:30 A.M. THE DAY AFTER the United States invaded Grenada, a wedding was performed at St. George's University—to save a life.

Sean Bullen, a student at the school, is the son of the Grenadan ambassador to Belgium. When a military coup overthrew Grenada's Marxist government last month, the new regime began hunting down people associated with the old. Bullen's uncle was seized, and the student began to fear for his own life.

After the invasion, Kathleen Major, an American student, agreed to marry Bullen, in the hope that Grenadan troops then wouldn't dare kill him and he'd have a way to leave the country. The wedding was performed in a dormitory bathroom by Dr. John Christensen, a professor who is also a Mormon elder. "The students were all concerned about Sean," he said, "and it was very heroic of Kathleen."

That night, the couple was evacuated to South Carolina only to find U.S. officials reluctant to recognize the marriage. The government agreed to extend an outdated visa of Bullen's, though, long enough to let him catch a flight to Brussels, where he has rejoined his family.

Kathleen Major is at home in New York. "I don't think I'm different from anyone else at St. George's," she remarked. "We were all sticking together."

New Drug-Use Test: Reliable?

Get involved with drugs before your children do.

Mrs. Reagan: *Organizational support.*

NANCY REAGAN UNOFFICIALLY supports a new over-the-counter kit that can tell parents if their children are on drugs. But some medical experts claim such tests are highly undependable.

Checkpoint Laboratory's U-Care kit will enable customers to send urine samples to a lab that claims 95 percent accuracy in detecting traces of various drugs. Test marketing begins next month. Said Checkpoint executive Mary Reuter, "I wrote to Nancy Reagan last spring and told her about [the kit]. She wrote back that she can't endorse any product, but invited us to use her *Chemical People* organization to get it to people."

The Chemical People is a two-part PBS documentary airing this month that is being used to launch 10,000 local anti-drug-abuse groups. Nancy Reagan is the show's host, and U-Care is expected to be in touch with some of the groups.

The test's urinalysis procedure was widely criticized this year after the army and air force invalidated several hundred such exams because their reliability was unconfirmed. Dr. Arthur McBay, a University of North Carolina toxicologist, said he's "seen results [of tests of this type] with 30-percent-inaccuracy rates—and being branded a drug user can ruin a life."

Reuter stands by her 95-percent-accuracy claim; a spokeswoman for Nancy Reagan said, "Mrs. Reagan doesn't endorse products or evaluate them. She just helps them reach people who might need them."

Dean & DeLuca's Double Whammy

A MONTH AFTER DEAN & DELuca's rent on Prince Street was raised 500 percent, the landlord at the store's East Hampton branch got the same idea.

East Hampton real-estate investor Evan Frankel told Joel Dean, co-owner of the store, that he planned to double his rent, to almost $40,000 a year. "Joel was so upset he's trying to buy the building," said a source close to Dean.

Frankel had learned of the SoHo rent hike at a party last month, according to a reliable witness, and "he laughed and said, 'Maybe I should do the same thing.' "

Frankel admitted he knew of the Manhattan increase, but said it "had nothing to do with my negotiations. They've had a favorable lease, and their sales have gone up tremendously. But they'd like to buy, and we're working out a deal."

Dean said he wasn't upset by the increase, but added, "Buying would be best."

BY ERIC POOLEY

(Sharon Churcher is on vacation.)

Photograph, top right: Diego Goldberg/Sygma.

The Bottom Line/Jack Egan

NICE GUYS FINISH FIRST

Weinberg, Whitehead: *Strange but effective bedfellows.*

Goldman Sachs's Class Act

WITHIN THE SMALL CLUB OF TOP WALL Street investment-banking firms, Goldman, Sachs & Company clearly stands by itself.

What impresses even Goldman's rivals in this highly competitive and elite group—which also includes Salomon Brothers, First Boston, Merrill Lynch, Morgan Stanley, and Lehman Brothers—is the firm's across-the-board consistency and excellence in investment banking, block trading, mergers and acquisitions, risk arbitrage, brokerage research, and several other areas.

"We believe we're No. 1, but we'll leave that for others to decide," says John Whitehead, one of the two cochairmen who run the private partnership.

There is ample evidence to back up Whitehead's claim. In a recent survey conducted by Greenwich Research Associates, Goldman Sachs, for the second year in a row, was the leading investment-banking firm for large corporations and bank clients, ranking first or second in virtually every business category. In the confidential survey, which was reported in *Corporate Financing Week,* Goldman topped the field in use as an investment bank, total relationships, total market coverage, and large-corporation business.

In all, 417 industrial firms, 133 utilities, and 155 bank-holding companies responded to the survey. Merrill Lynch continued to lead in serving the financial needs of utilities, but its edge over Goldman in this category narrowed sharply from the previous year. In the latest *Institutional Investor* list of the top research analysts, Goldman ranked fifth overall, but eight of its analysts finished in first place, more than at any other firm. "We believe in quality, not quantity," says Leon Cooperman, who is head of Goldman's investment-policy committee and, for the seventh year in a row, was voted the No. 1 portfolio strategist on the Street.

Goldman's profitability reflects these results. "We are finishing up what will be the ninth consecutive year of record revenues and record profits," says the courtly Whitehead. "I don't think any other firm can make that claim."

While Goldman does not disclose its income, the best estimates suggest that the firm will earn its partners between $300 million and $400 million in 1983 on revenues of over $1 billion. Its profit margin of at least 20 percent is the highest among the top firms, according to Perrin Long, a leading brokerage-industry analyst with Lipper Analytical Services. "My impression is that it might be twice as high as First Boston and 1.5 times as high as Salomon Brothers," Long says.

"Goldman Sachs is also the best-managed firm in the group," he adds. "It's a rare day when you hear that anyone is leaving it." Even the competition has good words for the company. "It's the class act on Wall Street," says a top executive at Merrill Lynch. "What's also amazing is that nearly everyone there is nice."

No less unusual is Goldman's top-management structure. Since 1976, John Whitehead and John Weinberg have headed the firm as coequals. It is hard to find a similar situation anywhere else in business.

"Though we are very different kinds of people, we happen to be very simpatico," says Weinberg. "Our offices are close together, and we communicate a lot," says Whitehead. "We really wear out the carpets between our offices." (The carpets are getting a fresh test right now—Goldman Sachs has just moved into a new headquarters building, at 85 Broad Street, which cost an estimated $150 million to build.)

Despite the similarity in their names, John Weinberg and John Whitehead couldn't be more different in appearance and personality, but they obviously complement each other. The elegant Whitehead is a Republican; the squarely built Weinberg is a Democrat. Each continues to work on major deals with outside clients, and both sit on numerous corporate boards, a Goldman tradition that goes back to the legendary Sidney Weinberg, John Weinberg's father, who was known as "Mr. Wall Street" and who, in his day, sat on the boards of more blue-chip corporations than anyone else in the country.

Goldman today continues to do most of its business with the very largest financial institutions and top corporations, as the results of the Greenwich survey indicate. While it represents over 700 clients in its investment-banking business, the firm has created a special niche. Unlike its rivals, it refuses to initiate hostile takeovers, concentrating instead on friendly mergers, the defense of companies that are under attack, and the finding of so-called white knights, or corporations that will come to the rescue of companies trying to resist an unwanted approach.

"I'm as excited today about projects and mergers as when I first got here," says Weinberg. Recently, he was involved in Manufacturers Hanover Trust's $1.5-billion purchase of C.I.T. Corporation from RCA. Weinberg and Whitehead both joined Goldman in

Photograph by Donal Holway.

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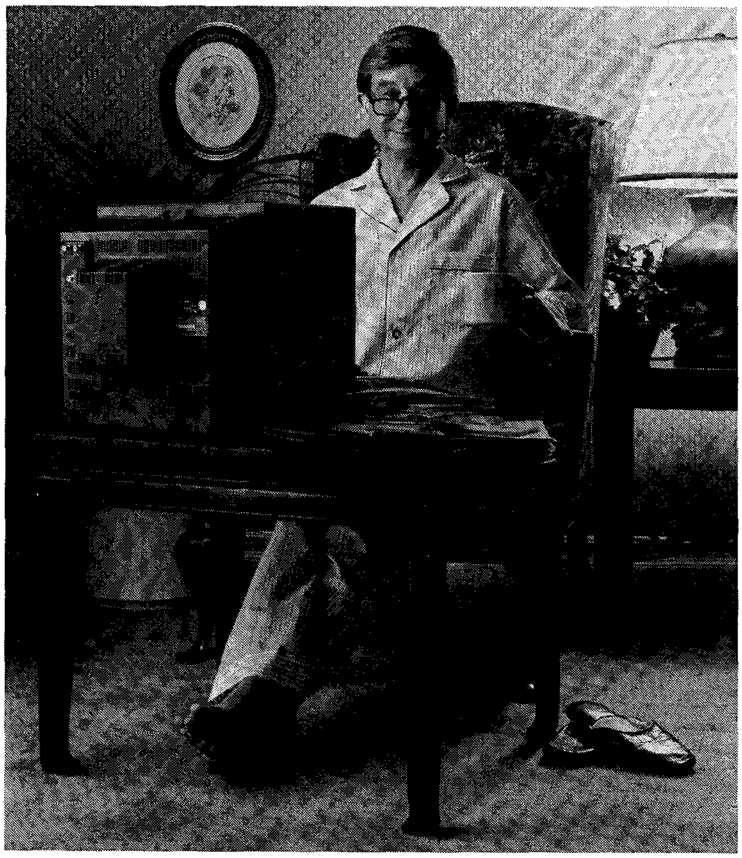

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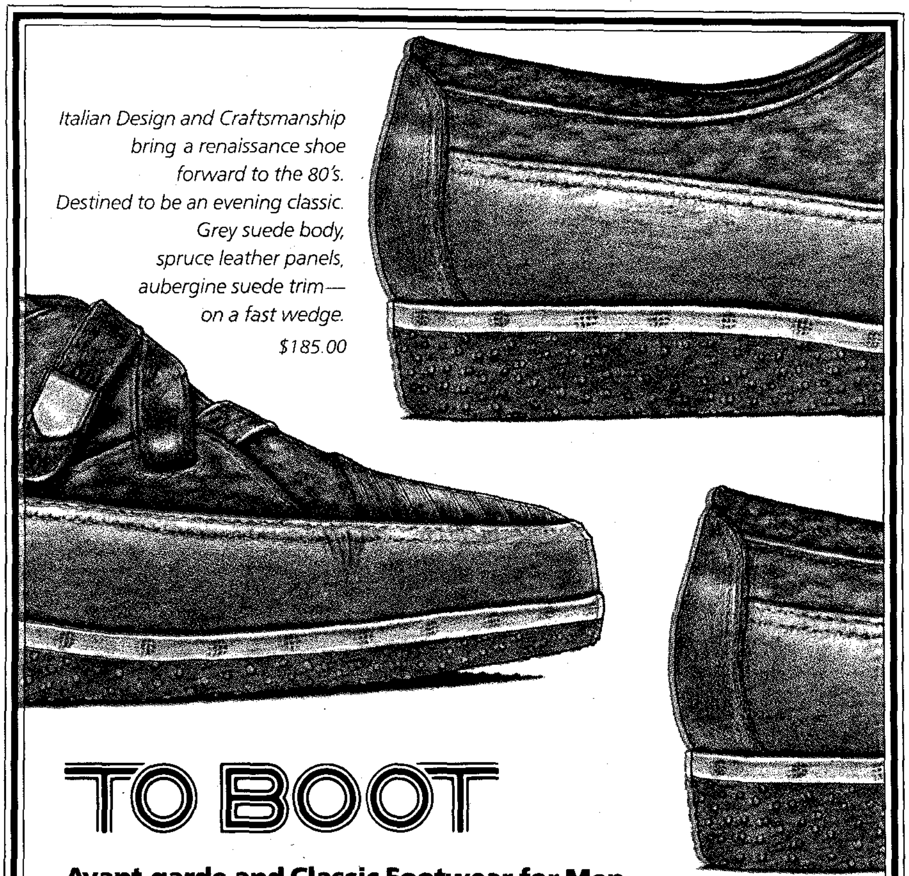
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1950, starting in the corporate-finance department. Each became a partner in 1956.

Goldman Sachs was founded in 1869 by Marcus Goldman, a Jewish immigrant from Bavaria who started out as a peddler. His initial banking business involved the purchase and resale of "merchant's paper," now known as "commercial paper," or short-term corporate I.O.U.'s. This remains one of Goldman's chief businesses. The firm's scope expanded when Samuel Sachs, Goldman's son-in-law, joined up in 1882, adding international finance to the company's expanding domestic business.

Under Sidney Weinberg, who came to Goldman Sachs in 1907 as a porter's assistant, the firm vastly increased its roster of investment-banking clients. Goldman Sachs emerged intact from the 1929 stock-market crash, but not without seeing its high-flying investment company, a 1920s version of a mutual fund, plunge to $2 a share. The enterprise's commercial-paper business kept it going through this period.

The firm today continues to expand in size and in the number of services it offers. New financial instruments like stock-index futures and index options are supervised by Robert E. Rubin, the partner who is also in charge of risk arbitrage. And last year, Goldman purchased J. Aron & Company, a leading gold-and-commodity-trading firm.

Despite this increasing diversification, Goldman still takes special pride in its renowned equity-trading department, perhaps the best operation of its kind on Wall Street; on a typical day, it accounts for 25 percent of the trades of 10,000 or more shares that take place on the New York Stock Exchange.

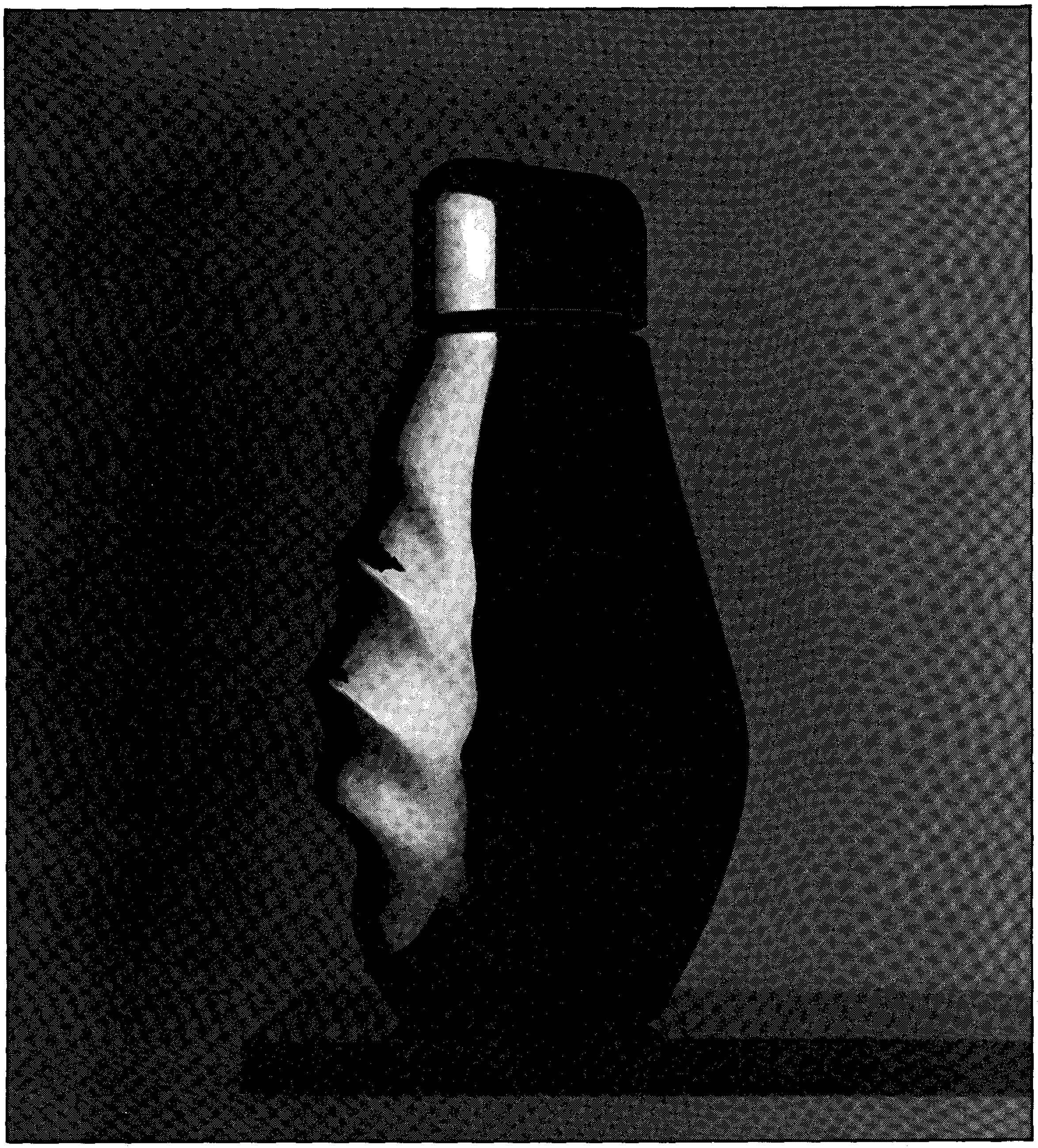
"What we pride ourselves on is our consistency," says Robert E. Mnuchin, the partner in charge of equity trading. "We try not to be there only when times are good and then pull our horns in when times get bad."

"We currently service 3,000 institutional investors around the world," says Richard L. Menschel, who oversees institutional sales. "And we are seeing an increasing internationalization of investment markets." Having succeeded in garnering an enormous share of this country's institutional business, Goldman is now making the same effort abroad. Last year, the firm purchased a London merchant bank, and it recently upgraded its office in Tokyo and opened a new office in Hong Kong.

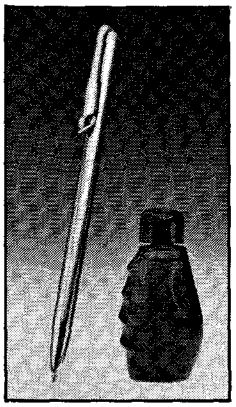
"Our long-range goal is to become a truly international investment-banking and brokerage firm," says Whitehead. "We want to have as many clients around the world as we have here and to be as highly respected in London, Paris, Zurich, and Tokyo as we are in New York, Chicago, and Los Angeles." ▬

HALSTON 101

A FRAGRANCE FOR MEN AND A DISCERNING GIFT FOR YOU



Halston has designed a fragrance to appeal to today's modern man. An individualist who creates his own style in everything he does. Just like Halston's fashions, 101 impresses with its understated elegance, responding to a man's image. Halston combines the sensual elements of fragrance, color, and form to present his new fragrance, Halston 101, as an exciting new masculine expression. The cordovan sculptural design fits handily into a man's grip. The fragrance inside is memorable—a compelling herbal/vetiver complex with enticing overtones of amber and myrrh. The result: Halston 101—to be worn with confidence by contemporary men. In the Boardroom, New York and all our stores.



Your Gift with a 101 purchase: Halston's 101 pen... like a silvery sculpture, along with a mini 101 fragrance.

THE BOARDROOM

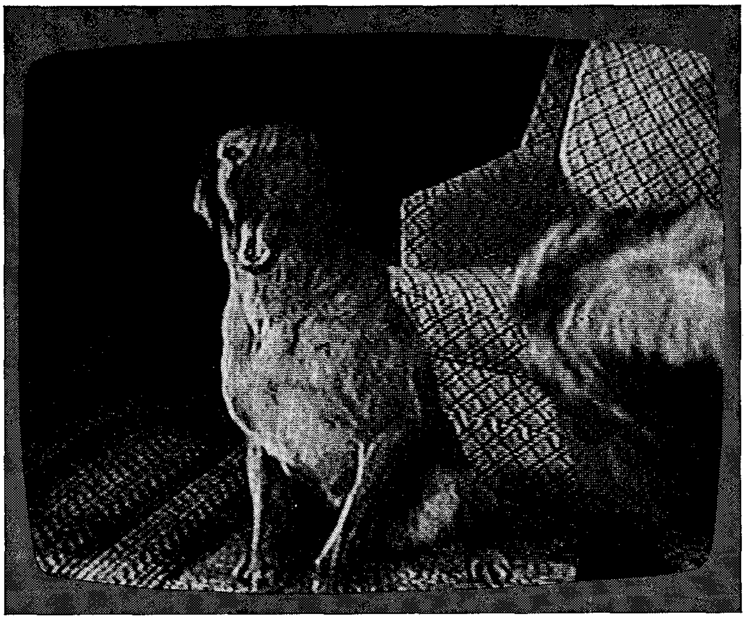
bloomingdale's

On Madison Avenue/Bernice Kanner

DOG STARS

Adman's Best Friend

SANDY, FROM THE ROAD COMPANY OF *Annie*, has been enlisted by Burger King. A golden retriever who answers to "Ralph" is working for Magnavox, a droopy-eared basset hound named Norman for Sony Betamax. Datsun has hired a gang of golden retrievers, and Sharp Electronics, a black-and-white mongrel. Kool-Aid, Wrangler jeans, *Time* magazine, and Maxwell House coffee have all filmed doggy spots. And in a mere two months on the air, Stroh Brewery's Alex became the nation's most popular spokesdog.



The paws that refresh: *Alex, Stroh's bartending spokesdog.*

So many canines have recently won parts in non-pet-food commercials that the advertising business seems to be going to the dogs. Canine fever has even prompted some pet-food advertisers who ordinarily feature dogs to try a more anthropomorphic tack. In a new Carnation Mighty Dog spot, the schnauzer from the movie *The Wiz*, speaking in his native tongue, exhorts his "fellow dogs" to "take a stand on what we really like to eat. Pure beef in every delicious bite" (English subtitles appear on the screen). Malcolm MacDougall, president of the SSC&B ad agency, conceived the spot one evening, he recalls, after "a dog on a TV show barked and my wheaten terrier lifted his head and barked right back."

What exactly *can* a dog do to demonstrate a product's advantages, besides wolfing it down? It can "add a nice humorous and, yes, human touch," says Rita Hutner, ad manager for Magnavox. In current Magnavox ads, a TV addict who can't tear his eyes away from the screen (one wonders what's on that's so fascinating) manages—with Ralph's help—to get his everyday tasks done. "If there's one thing I can count on," he concludes, "it's my Magnavox . . . . and Ralph." According to Robert ("Ham") Schirmer, senior vice-president of Campbell-Ewald, the Magnavox agency, "we didn't set out to create or conform to some dog-in-advertising genre. We added Ralph to create visual interest and support our overall proposition that if even a TV nut is satisfied with Magnavox's quality, then surely the ordinary viewer will be."

In the new Maxwell House campaign, Hal, a professional photographer snapping Americana for a book, traverses the country with Duke, his faithful pooch. The pair symbolizes American friendliness and pulls a few heartstrings—and gets invited into homes and firehouses where, you guessed it, Maxwell House coffee is served and praised. In the Burger King spots, Sandy is cast as the sixth member of a real-life family of Macdonalds from Norwalk, Connecticut. All, including the shaggy dog, are incognito in novelty eyeglasses complete with nose and mustache, to avoid the ribbing they get for preferring Burger King to their fast-food namesake.

In a Datsun Sentra commercial, four golden retrievers leap into a station wagon, apparently to point up its roominess. In a spot for Sharp videocassette recorders, after we see all the human members of a family sneaking the VCR into their rooms, a massive black-and-white mongrel is shown taking his turn. He carts the VCR to his doghouse and plops down to watch it—thereby emphasizing, of course, the machine's portability, ease of operation, and even outdoor capability. And in spots for Sony Betamax, Norman starts, plays, and freezes the action on command before finally growling at having to do all the work and "handing" the remote controls to the armchair viewer. "We're demonstrating that operating the Betamax is so easy that virtually anyone can do it," says James Riley, account manager at the Backer & Spielvogel ad agency. "To use people would have led us to situations that would tend to denigrate the intelligence or dexterity of our prospects. So we looked for the most lovable, least technically sophisticated character we could find."

But the canine who really focused the advertising world's eye on spokesdogs is Alex, the *Wunderhund* now pitching Stroh's beer. In the brewer's first, 46-word, two-bark commercial, four men are playing poker when one of them asks for another beer. Alex is dispatched to the kitchen to fetch it, and the camera hangs behind with the men, who sit transfixed by the sounds of a refrigerator door opening, bottles being uncapped, beers being poured, and then—lapping. Alex's owner, who has been describing his dog's bartending activities, shouts, "Alex, you better be drinking your water!" In the first three-month period during which it was broadcast, in only 65 percent of the country, that spot became the third-most-popular commercial on television, behind Miller Lite and Pepsi, and the fastest-moving since Video Storyboard Tests began tracking the popularity of commercials six years ago.

"When selling an image product like beer, it's important to have a commercial that's well liked," says Marshall Karp, creative director of Marschalk, Stroh's agency. "When you're selling in the enjoyment category, you don't want to take yourself too seriously." Alex, a Hollywood stray who was "discovered" by an animal agent, "doesn't really *do* anything," says Karp. "Any mutt can bark, turn around, and run into the kitchen; that's not exactly a trick dog. But the charm is that millions of viewers visualize him standing on the stool to get at the refrigerator door, using his paws to manipulate the bottle opener."

This is not to say that Madison Avenue has suddenly discovered spokesdogs. They've been unleashed for dec-

Photograph by James Hamilton.

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ades, though principally as illustrations or animated cartoons. Nipper, the fox terrier that, head cocked, listens to his master's voice coming from the horn of a Victrola, has been on the job for more than 80 years—though he almost faded from the scene in 1968, when RCA figured it was time to try something else, only to bring him back a few years ago as the symbol of its ColorTrak TV sets. Also brought out of retirement was Farfel, the laconic, floppy-eared puppet that served as Nestlé's spokesdog from 1956 through 1966, crooning "N-E-S-T-L-E-S, Nestlé's makes the very best." In November 1981, for one season, Farfel was re-enlisted, not to drawl "choc-late," but to pitch cocoa.

Scotties have adorned the Black and White scotch bottle since 1904, the same year that Boston terrier Tige first appeared alongside Buster Brown for the Brown Shoe Company. Mack trucks adopted an English-bulldog mascot after World War I doughboys pointed out the resemblance of the truck's nose to the pugnacious, powerful breed's. The sleek greyhound has been the eponymous bus line's icon since 1930. And a basset hound has been shilling for Hush Puppies for 25 years.

But, on television at least, the trend today is away from cartoons and puppets and toward live dogs, whose appeal may be related to their omnipresence in American life. "Once in a while you still see a cartoon dog," says Robert Blair, head of the Blair Bunch, Los Angeles animal agents, "but people don't relate to cartoon dogs. How much food does a cartoon animal eat? How many viewers know a cartoon animal?"

They know lots of real ones, though—there are some 49.1 million pet dogs in America—and they are mostly mongrels, which have the best chance of becoming rising dog stars. "Most advertisers are seeking that mid-America look of non-recognizable breeds," says Arthur Haggerty, head of Captain Haggerty's Theatrical Dogs. "A spec sheet usually asks for a 25-to-35-pound dog with a long or wire coat in a brown or gray color. Shepherds and Dobermans are rarely used—they suggest meanness, viciousness. Sometimes," Haggerty continues, "commercials call for particular breeds. One we shot for *Time* magazine last winter featured a mountain man in a north-woods blizzard and Saint Bernards knocking at the door with issues of *Time* instead of the cask of brandy."

"There's more work nowadays for dogs than cats," reports Blair. "Most people don't know how to write for a cat." And virtually all spokesdogs have been trained. "They send us a storyboard, and we go over it with the dog. We start out playing and see what the dogs like to do, and then heap them with praise till they figure it's all a game."

But some games are harder to play than others. The most difficult spot Blair can remember from 30 years in the business was one for Gravy Train in which the dozen or so customers at Dinah's Diner were all dogs. The trick was to get them to chat with one another and order from the human proprietress.

Dogs are usually compliant actors, but occasionally there are problems. Some tend to fall asleep under the hot lights. Others can't always do what the storyboard demands. In one commercial for M&M candies, a dog was supposed to resist petting by putting his paws on his head while sitting up. "Not possible," insists Haggerty. Another time, the manufacturer of an anti-itch product needed a dog that scratched. Haggerty furnished one, but after the first few moments on the set, he wouldn't scratch for all the Milk-Bones in China. "Understudies are the rule," says Backer & Spielvogel's Riley. "You treat dogs the same way you do children."

Still, dogs have enormous appeal. "People are more apt to remember them than a beautiful woman or handsome man," says Haggerty. "The oldest rule in advertising," says SSC&B's MacDougall, "is if you want to get people's attention and make friends, show a dog or a child."

But not everyone is blinded by puppy love. Ira Madras, co-creative director of McCann-Erickson's New York office, says, "You can tug at the heartstrings of America with a dog or an infant, but it's all borrowed interest. If you don't have an idea, you use one of those. And when you're the ninety-ninth one on the block doing it, you don't pop off the screen at all. Spokesdogs can be amusing and delightful," Madras continues, "but can they propel a product for a long time? Forget how many commercials use dogs. Do you know how many *are* dogs? The spokesdog idea sounds like one."

According to MacDougall, "the rash of spokesdogs is intentional copying. If something works in this business, people have a horrible tendency to try to copy it. If a dog sells Stroh's, next thing you know, breweries everywhere will be recruiting mutts."

Dogs are "almost incidental, but they wind up stealing the limelight," grouses Campbell-Ewald's Schirmer. "And they run the danger of eclipsing the product and purpose of the commercial. Dogs are lovable, but occasionally I run across some people who are, too."

Yes, but a pooch will never make an advertiser blush by posing in the buff or getting caught on an income-tax rap. And while dogs usually charge a few hundred dollars for a day's work, they command no residuals, nor do they belong to SAG or AFTRA. Unfortunately for advertisers' budgets, however, their trainers often do. ▬

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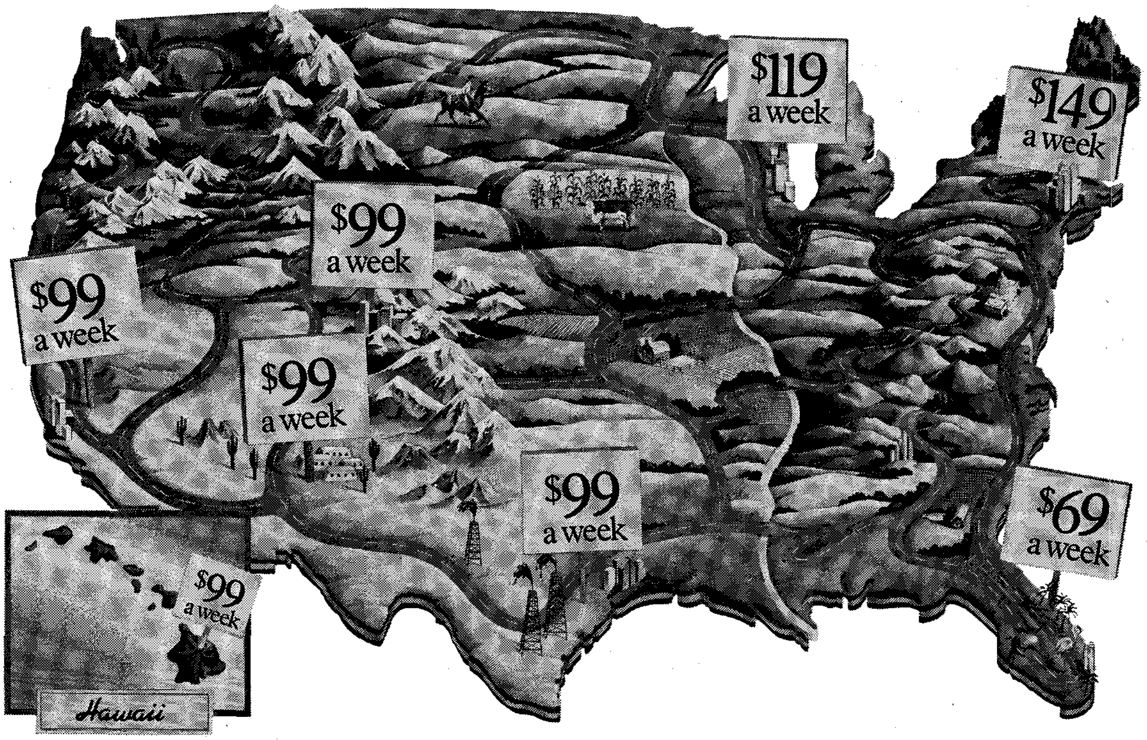

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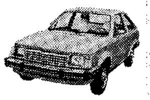

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IN AND AROUND TOWN

By Ruth Gilbert

November 7 through 16

S	M	T	W	T	F	S
	7	8	9	10	11	12
13	14	15	16			

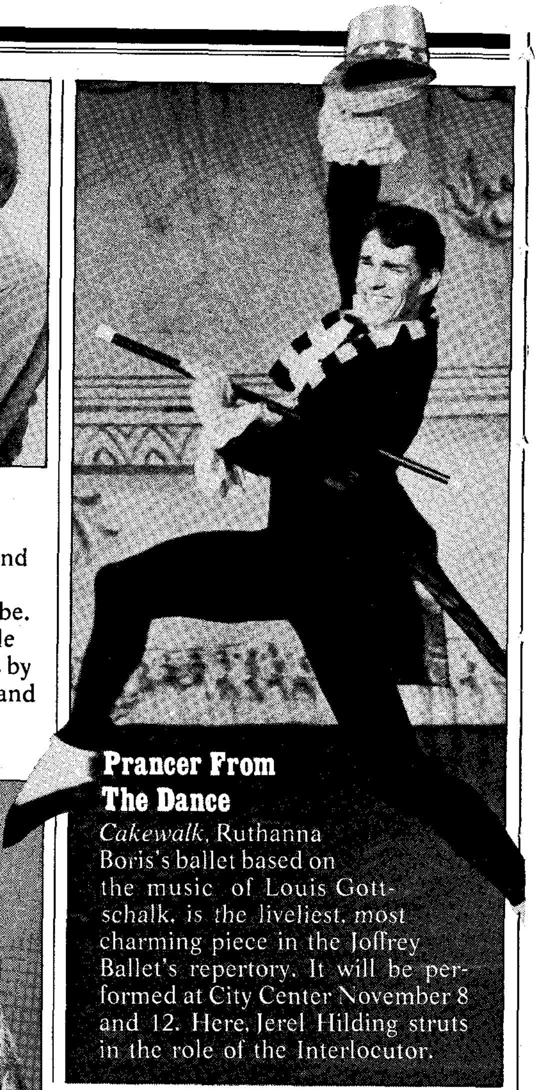
The five-member rock-'n'-roll group the Animals is on a "Tour Without Pity," and arrives at the Beacon Theater November 12. Peter Schickele's musical-theater piece *Bestiary* will be performed by the Renaissance band Calliope at Merkin Concert Hall, also on November 12. And the N.Y. World TV Festival takes place at the Museum of Modern Art November 14 through 22.

In Mourning for Their Lives

Circle Repertory's production of Chekhov's *The Sea Gull* stars Richard Thomas as Treplev, is directed by Elinor Renfield, and is now previewing at the American Place Theater, prior to a November 20 opening. Below, Judd Hirsch, as the worldly writer Trigorin, tries to charm Katherine Cortez, who plays the fragile ingenue Nina.

Origin of Species

Baby makes three couples and their parental prospects its subject, and features Martin Vidnovikc and Catherine Cox (above) as parents-to-be. The new musical has a book by Sybille Pearson, music by David Shire, lyrics by Richard Maltby (who also directed), and starts previews November 8 at the Barrymore Theatre.

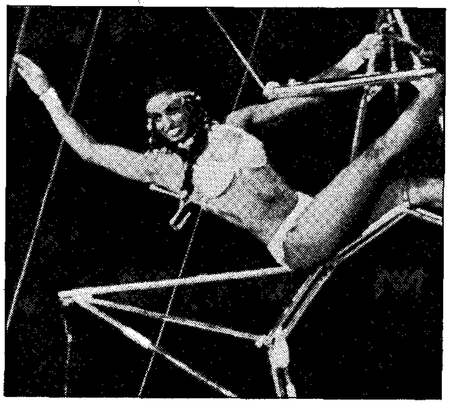


Prancer From The Dance

Cakewalk, Ruthanna Boris's ballet based on the music of Louis Gottschalk, is the liveliest, most charming piece in the Joffrey Ballet's repertory. It will be performed at City Center November 8 and 12. Here, Jerel Hilding struts in the role of the Interlocutor.

Trick or Treat

At left is a badger, James Billings by name, and beneath his left paw is Gianna Rolandi, the titular star of *The Cunning Little Vixen*. Leoš Janáček's opera about life in the forest (its plot is actually a bit more complicated) can be seen on Channel 13 November 9 at 9 P.M.



That Daring Young Girl

Above is PaMela Hernandez, one-half of Satin, the first black aerial act to appear with Ringling Bros. and Barnum & Bailey Circus. The Greatest Show on Earth will be at the Meadowlands Arena November 15 through 27.

Photographs: top left, Marc Raboy; top right, Herbert Migdoll; center, Martha Swope; bottom left, Gerry Goodstein.

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New York

NEW WAVE COPS

They're shorter and younger. There are more women and minorities. They're making more arrests. And they're transforming the police force.

By Michael Daly

IN THE SUBWAY STATION BENEATH TIMES SQUARE, POLICE Officer Vertel Martin approached a stairwell where a group of men were sharing a bottle. At the sight of a blue uniform, the men began to scatter. Then the largest of them paused to look over his shoulder. Coming toward him was a woman cop who was at least two feet shorter and maybe 100 pounds lighter than himself. "I ain't afraid of no police," the man said as he took a step toward Martin. Clutching her nightstick in her right hand, Martin planted her feet. Her dark eyes fixed on the man's face, and she slowly formed each syllable into a hard, distinct sound.

"If you raise your hands to me, I will lay you out," Martin said.

"Uh, did I drop a dime back there?" the man said.

"Move."

"I always had respect for the law."

In an apartment on the West Side, Police Officer Kathy Cowan knelt to comfort a fifteen-year-old rape victim. Removing her hat so she would appear less intimidating, Cowan told the girl that the first thing to do was to get medical attention. At Roosevelt Hospital, Cowan talked softly to her while a physician conducted a gynecological exam. The girl cried and grasped Cowan's hand.

"She said, 'I didn't know cops was like this,'" Cowan remembers.

On the Lower East Side, Police Officer Francis Matos took an off-duty stroll down a stretch of Avenue D that is favored by drug dealers. Sirens wailed up the block, and Matos watched one patrol car after another pull up to a tenement on the other side of the street. Then he heard a uniformed sergeant say, "Hey, Matos, what are *you* doing here?" Matos pointed to a housing project a few hundred feet away.

"You see that building there, I live there," Matos remembers saying.

In Brooklyn's Brownsville, the plainclothes police officer named Wayne Richardson came upon a group of men who were farming a vacant lot. Richardson had been growing vegetables in Suffolk County since his childhood, and he stopped to talk. The men listened as this passerby in blue jeans and a T-shirt spoke of soil quality and the merits of watering in the early morning. Richardson said he sometimes made whiskey from apples. The men said they did the same with corn.

"The last thing they thought was that I was a cop," Richardson says. "They didn't know what I was."

In Bedford-Stuyvesant, Police Officer Robert Chung called up to a woman who was leaning out a window in a housing project and said he was looking for a man known as the Choker. The woman vanished, and the face of the man Chung wanted for robbery appeared. Apparently sensing no danger in a five-foot-five Oriental in civilian clothes, the Choker came down. Chung then displayed his shield.

"I said, 'Sorry, guy, you're under arrest,'" Chung says. "It was like I was speaking Martian to him. He kept saying, 'I can't believe it.'"

In Queens, Police Officer Elizabeth Sheridan stopped at a restaurant on her night off. As the headwaiter handed her a menu, Sheridan spotted the outline of a small pistol in his back pocket. Sheridan ordered a Romanian steak, but as the salad came she decided not to wait until the end of the meal. Leaving a $20 bill on the table, she drew her revolver. A minute later, the headwaiter found himself being escorted away by a pretty customer with long red hair and freckles.

"He said, 'You're a cop?'" Sheridan recalls.

IN HUNDREDS OF ENCOUNTERS EACH DAY, THE CITIZENS of this city are forming a new image of the police. Since a four-year hiring freeze ended in 1979, some 8,200 cops have come out of the Police Academy. Today, almost a third of the 23,332 city cops and 3,278 transit cops have less than five years' experience. The old five-foot-eight height requirement has been scrapped. Affirmative-action programs have brought in a record number of minority recruits. And in a tight job market, the $21,811-a-year starting salary has attracted an unprecedented number of university graduates. Call 911 and the officer who responds may be under five feet tall. There is a 7 percent chance the officer will be a woman, a 10 percent chance the officer will be black, and a 7.5 percent

Photographed by James Hamilton

"I used to walk like a girl," says five-foot-three transit cop Vertel Martin. "Now I give the bad walk."

One man told Patty Cowan she was too short to be a cop. "He said, 'You're so little.' I said, 'Yes, I am.' "

chance the officer will be Hispanic. The officer might speak one of 104 foreign languages. There is a 30 percent probability that the officer will have attended college, and a possibility the officer will be an attorney, a nurse, or even a physician.

And with new classes of city and transit cops coming out of the Police Academy every six months, some of the older officers are encountering situations they never could have imagined a few years ago. In the Bronx, Deputy Inspector Brian Lavin noted that some of the shorter recruits when driving needed to push the seat so far forward that their taller partners were forced to ride in the back. Lavin also found that a number of citizens in the area doubted the effectiveness of the more diminutive cops.

"I've had people call me and say, 'Send me a cop, but don't send me one of those little cops,' " Lavin says.

In Times Square, a sergeant found a rookie etching her boyfriend's name on the leather cover of her memo book. In another incident, a supervisor stopped an off-duty rookie who is homosexual and advised him to take more care concealing his gun. The supervisor recalls, "He said, 'Does it really show?' I said, 'Why else do you think I'm stopping you?' And he said, '*Well . . .*' "

Over at the Police Academy, on East 20th Street, an instructor named Richard Mahoney came into a classroom and found a female recruit toying with a male recruit's hair. Mahoney remembers, "I'm going, 'Hey, wait a minute. Take a seat and roll your own hair. And I don't want to see you holding hands in the hallways.' " Another female recruit came up to Mahoney and asked permission to dye her hair pink.

"I said, 'What are you, punk?' " Mahoney says. "She said, 'A little punk, a little rock-'n'-roll.' "

In Bedford-Stuyvesant, an officer just two days on the job slapped a sergeant on the chest and was heard to say, "Hey, yo, my man." The sergeant later watched another rookie start to cry while being reprimanded for being off post. This caused the sergeant to brand his young charges "The Not-Ready-for-Prime-Time Police Officers."

At various commands, a small number of rookies are giving supervisors their first experience with cops who prefer drugs to whiskey. A recruit in Brooklyn robbed a drug dealer and later complained that he had difficulty supporting his cocaine habit on a cop's salary. A rookie who was high on mescaline ripped off his clothes and fired his revolver six times while on a carriage ride through Central Park with his girlfriend. Another showed up at the firing range in the Bronx under the influence of cocaine.

"We used to have officers who had trouble with the bottle," Inspector Lavin says.

Yet, despite the exploits of the troublesome few, a huge majority of this unlikely collection of recruits is proving able to do the job. They are young and educated, and they are in some ways better equipped to respond to the needs of a city whose diversity they reflect. Overall arrests are up 10 percent this year compared with last. And at a time when congressional hearings on police brutality have brought into question the department's conduct, the 1982 figures show that serious allegations of unnecessary force dropped 30 percent from the year before; this year's figures project a 17 percent decline from 1982 in fatal shootings by officers. Only two serious shortcomings are shown by the numbers: a rise in discourtesy complaints that may indicate a certain inexperience in dealing with the public and a 30 percent hike in police-vehicle accidents that suggests the rookies have seen too many car chases on television.

"They held their own," says Sergeant Michael Barrett, a former field instructor. "Some of the women I would take over the guys, and I never thought I would say that."

Vertel Martin

THE 26-YEAR-OLD GRANDNIECE OF JOSEPHINE Baker, Vertel Martin was raised in one of the tougher neighborhoods of Queens. There is still a touch of anger in her voice when she talks of watching her brothers go to work in her father's landscaping business while she was consigned to clean and wash dishes. At sixteen, she left home and later worked as a detective at an Alexander's department store. Shoplifters snatching a garment were sometimes surprised to see five-foot-three Vertel Martin jump out of a clothing rack.

"That's one advantage to being little," she says. "You can hide."

Finding a certain excitement in stalking shoplifters, Martin decided to join the Transit Police. Her father and brothers had been in scrapes with the law, and Martin did not tell them about her new career until she had already been sworn in. Martin says, "It's just not a police family. They don't have a high regard for the profession. They don't regard it as a profession. They regard it as an evil."

At the academy, Martin was particularly fond of the physical conditioning. She says, "I always felt fat and ugly, and that made me feel stupid. Can you imagine feeling fat and ugly and stupid? I saw my body develop. I started getting muscles.

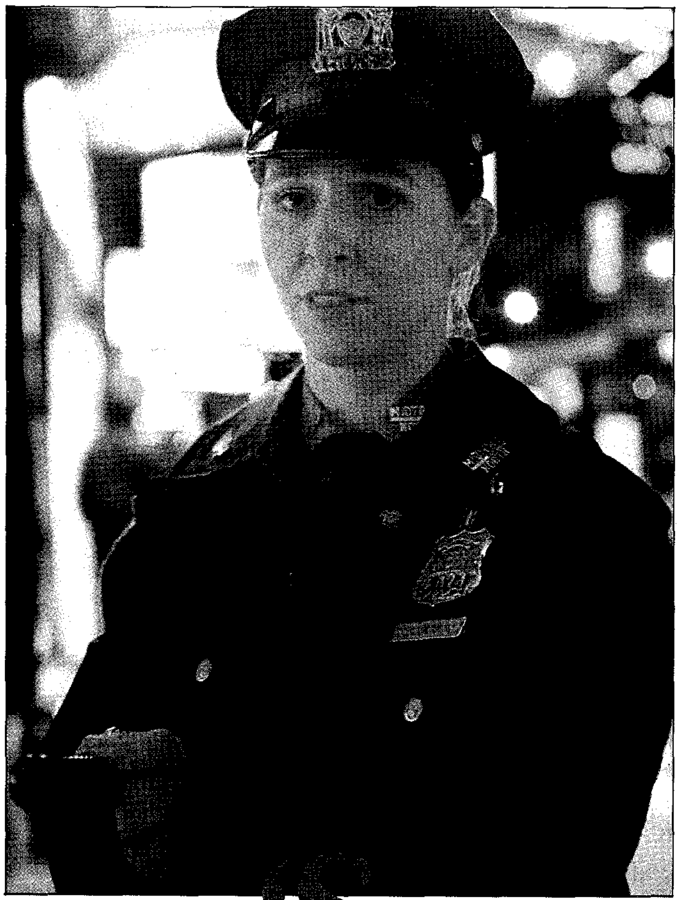
I really started looking excellent." She had little trouble with the academic side, especially an urban-culture class in which the instructor handed out a glossary of street slang.

"To me, they were just saying normal, everyday talk," Martin says. "I used to laugh. I'd say, 'Damn, I didn't think they knew about that.' "

At her graduation, in July 1982, Martin was the only woman and the only black to receive one of the five guns that are awarded for excellence. Now Shield 2821, she reported for duty in a size-extra-extra-small bulletproof vest. The smallest regulation shoes were a size and a half too big, and she was forced to wear three pairs of socks. She remembers, "I put in shoe pads too. That part worked because they made me taller. I had all kinds of stuff in them shoes."

As she began to patrol the trains, Martin found that many of the faces broke into what she calls the "what-is-she-doing-in-uniform smile." Others flashed the "isn't-she-cute smile." She says, "What's really devastating is when I get on a train and some piece of garbage laughs like I'm some kind of joke. That's where I had to learn restraint. Growing up in the neighborhood I grew up in, I'm used to going up to somebody and saying, 'Get out of my face.' "

Then there were the young men who responded to Martin more as a woman than as a police officer. Martin says, "It has to be this shade of blue. It just makes me look ravishing. They see me and they all turn into lovers. They say, 'You're the best-looking woman police officer I've ever seen.' You know how many woman police officers there are? That's heavy. That's really enough to catch your heart. Being a good-looking police officer is a bitch. You wake up the instinct in a man."



"Sometimes a woman can knock the macho out of a guy," says Kathy Cowan, Patty's sister.

On an I.R.T. train, a particularly handsome young man followed Martin from car to car. She says, "You can't shoot him, you can't beat him, you can't give him a summons. What are you going to say when you get down to court, 'This man thought I was beautiful, and I had to straighten him out'?"

After a few more such incidents, Martin decided she could not afford to smile while on duty. She says, "I don't know how it is with the men, but I can't smile, because that means weakness. They start thinking, 'Look at this little cop.' " She adopted a deliberate, square-shouldered stride modeled partly on characters in television Westerns. She began tucking her nightstick under her arm.

"I used to walk like a girl," Martin says. "I used to hold my nightstick very effeminate. Now I give the bad walk. I hear people say, 'Yeah, that bitch thinks she's bad.' "

At the 137th Street I.R.T. station, Martin ordered a man to stop holding a subway door. The man got off and punched out the window where Martin was standing. When she strode onto the platform, the man was standing with his family, holding a baby.

"I said, 'Put the baby down and let's go,' " Martin says.

The man handed the baby to a woman and struck Martin. When Martin hit him on the head with her nightstick, the man stayed on his feet. Martin says, "I knew it was war then." The man's family joined him in pouncing on Martin. Punches and kicks came from all directions, and she felt a hand tugging on her gun. Rolling onto her holster, she grabbed a fistful of the man's shirt.

"I remember thinking, 'You got to hold on, you got to hold on,' " Martin says. "I remember praying to God, 'Please don't let me let go of this mother.' "

Finally, Martin heard the sound of other officers running onto the platform. Martin says, "I remember laughing. I said, 'The troops are here.' " Martin placed the man under arrest and then went to Presbyterian Hospital to be treated for cuts and bruises. She says, "Getting a beating on 137th Street was the best time I've had on this job. Because I knew I was going to survive. That only made me walk that platform more bad."

Deciding she needed a bit more of an edge, Martin purchased a heavier nightstick. A few days later, a deranged, six-foot man came across a platform and tried to strangle her with his hands. She stepped back and swung her stick. She says, "The guy just went *blam.* I was shocked." She has arrested equally large men for rape and for robbery.

"They're big and bad out there, but when you get them inside behind bars they're different," Martin says. "I get a lot of apologies."

ON THE CHAMBERS Street platform, Martin found herself alone with an unruly crowd. She says, "It was the first time I realized how little I was. I got up on a turnstile with my stick in hand and said, 'All right, let's have some order here.' They looked up at me like I was Superwoman just appeared on the scene. I don't know where that voice came from. I had to dig deep for it. After I took my heart out of my mouth, I patted myself on the back."

On days she knew her boyfriend had tickets to a show, Martin sometimes considered overlooking the less violent offenders. Invariably, she went ahead and made the arrest. She remembers, "I used to dread getting on that phone and saying, 'How you doin', hon? I'm in court.' It looked to him like I was messing around on the side. It was a terrible thing, but I would always feel good I did my job. When I put on that uniform, it's like 'Rah, rah, get 'em' time."

When she was able to make a date, Martin found that she had difficulty empathizing with her boyfriend's travails as an accountant. She says, "He would talk about his job, and his big deal was he couldn't solve some unbalanced P.-and-L. statement. How serious can some P.-and-L. statement be?" At the same time, the boyfriend's family seemed to have trouble listening to Martin's tales of cops and criminals.

"When I talk about my police work, I really let loose," Martin says. "His brothers would start looking at him like 'Damn, where'd you get this one?' "

Finally, Martin and her boyfriend parted ways. By then, she was working a steady 7:30 P.M.–to–4 A.M. shift. Rather than make the trek home to Queens, she sometimes slept on a fold-out cot at the Columbus Circle command. The other cops soon became accustomed to the sight of Martin scooting in her white slippers from the women's locker room to the showers at the other side of the command. When she passed the lockup, the prisoners often broke into whistles and calls of "Hey, mama." They seemed to particularly admire the stylish "tail" of hair Martin grew down the back of her neck.

"I was gonna dye it blue, but I don't think the job's ready for that," Martin says.

Kathy and Patty Cowan

KATHY COWAN AND HER YOUNGER SISTER PATTY were raised in Breezy Point, a seaside community in Queens that is sometimes called the Irish Riviera. Their father is the son of a cop, and he is himself a detective commander in Manhattan. He noted early on that his daughters were able to run and swim as well as the boys in the neighborhood. Both daughters became accomplished gymnasts, and both served in the local volunteer fire department. And when the time came, he did not object to their following him into the Police Department.

"I didn't see anything they couldn't do the boys could do," Lieutenant James Cowan says.

In January 1982, Kathy and Patty Cowan entered the academy. Kathy was 22 years old and five feet five. Patty was fourteen months younger and three inches shorter. Exercising and jogging, the sisters pounded themselves into condition. Patty says, "You've never felt so good. You've never been in that good condition before." They found themselves with recruits from all parts of the city, and Kathy became close with a woman from the South Bronx. The woman told Kathy that she had joined the force because the police had once saved her mother from being murdered. Kathy says, "We came from different worlds."

The graduation ceremony was held at Madison Square Garden, and afterward the sisters posed for a photograph in uniforms like those worn by their grandfather and their father. The mother, Alice Cowan, says, "The first time I saw them in uniform it was unbelievable. It was just so different than a Communion outfit or a cap and gown. I said, 'My God, they're police officers with guns.' "

Working separately in Manhattan, the sisters proved popular with the tourists. Again and again, people stopped to take a snapshot of one of the Cowans on foot patrol. One man told Patty she was too short to be an officer. Patty recalls, "He said, 'You're a cop?' I said, 'Yes, I am.' He said, 'You're so little.' I said, 'Yes, I am.' "

The sisters were also a favorite among the street people. A drunk who had split his scalp in a fall became smitten with Patty while she tried to stem the bleeding with a stack of napkins. Patty remembers, "He said, 'I don't want any help unless I can see you again.' I said, 'What do you mean?' He said, 'Like on Friday.' " A derelict named Chief presented Kathy with a list of cars that had run red lights. Kathy remembers, "He'd say, 'I got all your summonses. How many do you need?' " One evening, Chief came into the station house and caused a disturbance. Kathy came up and asked him if he wanted to step outside.

"Chief and me went out to see the moon," Kathy says.

For a time, the sisters joined an operation aimed at three-card-monte games. Kathy curled her hair and wore a ruffled turquoise shirt. She teamed up with a male officer, and they became known as "Mr. and Mrs. Monte." Holding her partner's hand, she approached one dealer and put on the accent of a tourist from the South. "I say, 'Excuse me, could you turn around and face the wall?' " Kathy remembers. "He says, 'Why?' I say, 'Because you're under arrest.' The guy laughs, so I take out my handcuffs and say, 'I don't think you heard me.' He said, 'This ain't fair.' "

At the station house, the dealer's attitude about being arrested by a woman officer seemed to change. Kathy recalls, "He said, 'This is the nicest time I ever had being arrested. If I have to get arrested again, I'll look you up.' "

Eventually the sisters were assigned to radio cars. Kathy's regular partner was a six-foot-five man. Her father says, "That's something that warms a parent's heart." On one tour, Kathy and another male officer stopped to wake up a burly drunk who was dozing on a sidewalk. At first seeing only the man, the drunk rose in a rage and raised his fists. Then Kathy stepped forward.

"I said, 'You don't want to hit me, do you?' " Kathy remembers. "He looks at me and says, 'Oh, no, ma'am.' Sometimes a woman can immediately knock the macho out of a guy. Put a woman in front of him and he doesn't want to fight. It goes against his macho. They get embarrassed. But sometimes he swings because all he sees is the uniform."

During one shift, Patty was detailed to care for the eighteen-month-old daughter of a prostitute. At Roosevelt Hospital, Patty changed the child's diapers and inflated a surgical glove into a balloon. By the time arrangements were made with a foster home, the child had decided that Patty was her new mother. Patty says, "I'm in full uniform with this little black girl and she's calling me 'Mommy.' "

The sisters' twenty-year-old brother, Jimmy Cowan, joined the Police Department, and now there were three young Cowans coming home with stories of the street. Patty spoke of sitting in a tiny hotel room with a man who had disemboweled himself. She also talked of arresting a man who had laid open his wife's head with a stoneware plate. "He said, 'You don't understand,' " Patty recalls. "I said, 'The only thing I understand is you've committed a crime and your wife is there with 89 stitches in her head.' "

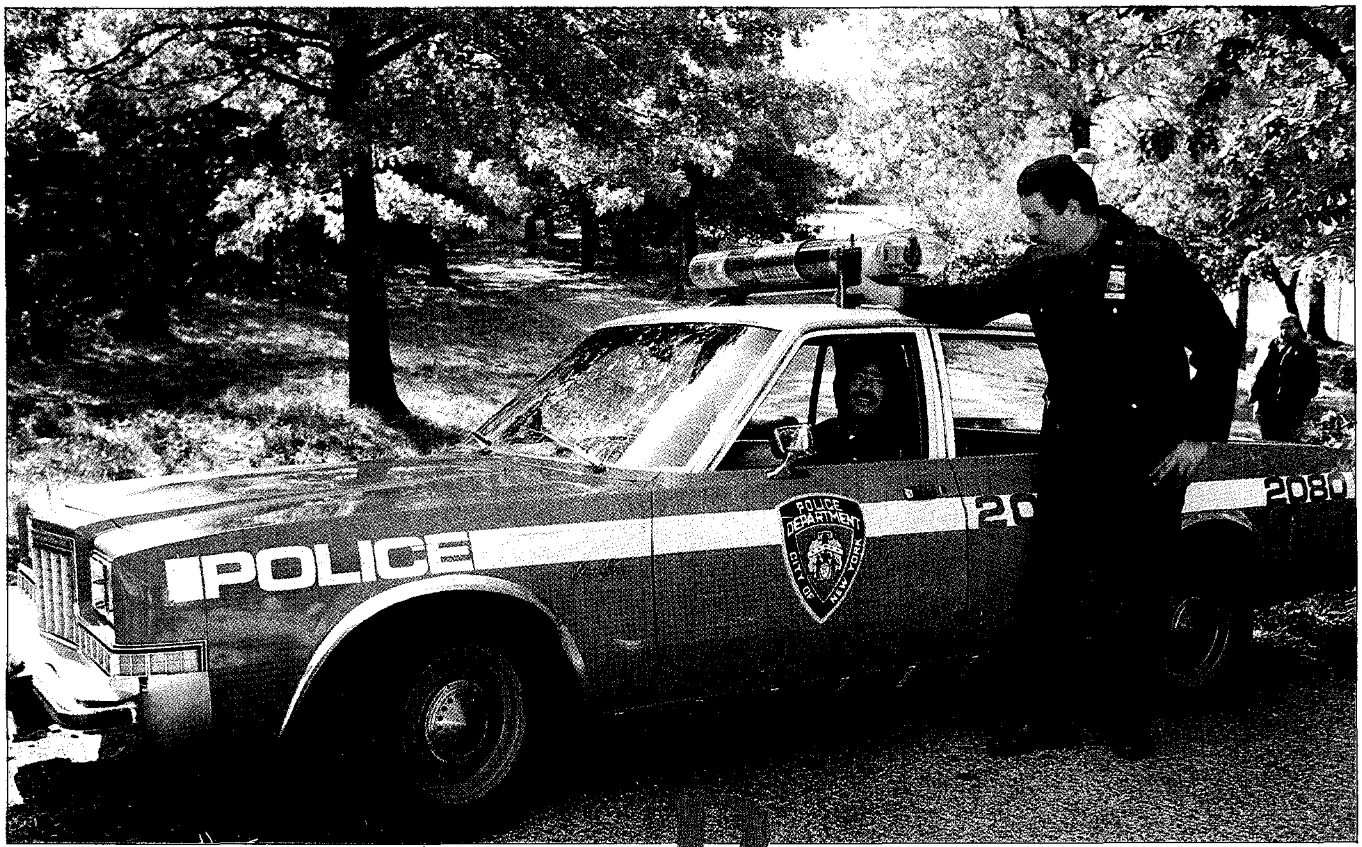
Kathy spoke of pulling her revolver on a young thief armed with what turned out to be a toy pistol. She says, "I can just see the paper, FEMALE POLICE OFFICER PANICS AND SHOOTS BLACK KID WITH TOY GUN." She also told of a case involving a boy who had been repeatedly beaten by his stepfather. She says, "You look at some of the sixteen-year-olds and you say, 'How can they be so rotten?' Then you start picking up the five-year-olds and the six-year-olds, and then you know."

And Jimmy spoke of making his first collar. He was slow in processing the papers, and the prisoner asked if there was some problem. Jimmy says, "I said, 'No, I'm just taking my time. This is my first arrest.' He said, 'Oh, no kidding. Congratulations.' "

As one child told the other two, and one of the three then told the father, the mother often heard a story three times. The mother says, "By then I'm thinking, 'Let me get out of here.' " To the father, the stories meant that his faith in his daughters' abilities had been well placed. He was left with a single concern. James Cowan says, "I just hope they don't like it so much that they cheat me out of having grandchildren."

Francis Matos and John Del Valle

TWENTY-NINE-YEAR-OLD FRANCIS MATOS AND 29-year-old John Del Valle grew up together in the Baruch housing project, on the Lower East Side. And as youngsters, they both sometimes spoke of joining the Police Department when they grew older. Matos says, "I think it was the Eliot Ness syndrome. Who wouldn't want to be like Eliot Ness. I wanted to wear a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POLICE DEPARTMENT CITY OF NEW YORK
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shoulder holster so bad. I had a fake badge, and everybody in the house used to say, 'Oh, here comes the detective.' " When he was about eight, Del Valle stopped to discuss this ambition with a neighborhood cop. Del Valle remembers, "I asked, 'How do you become a cop?' He said, 'Get lost.' "

Partners John Del Valle and Francis Matos grew up together wanting to be cops. "It was the Eliot Ness syndrome," says Matos.

Through elementary school, Matos and Del Valle spent much of their time together. Then Del Valle won a scholarship to Thompson Academy, near Boston. He was graduated as valedictorian and worked his way through Fordham University by taking a job as a doorman. He then enlisted in the navy.

Matos stayed in New York. When he was fourteen, he attended a party where a young man was knifed to death. Later that night, detectives led Matos in handcuffs from his bedroom to the 7th Precinct station house. He remembers, "I couldn't believe this was happening. I had a big stickball game the next day." Bringing in most of the teenagers who had been at the party, the detectives soon determined that the killer was a local tough guy.

"The detectives took this big-time guy to the back room, and within an hour he was on his knees," Matos says. "That had a big impact on me as far as doing the right thing."

Doing his best to stay out of trouble, Matos fought a constant urge to play hooky. Each day the subway to Benjamin Franklin High School stopped at 42nd Street and presented him with the temptation to spend the day in a 99-cent movie house. Matos says, "I used to get this pull. The doors would open for four seconds, and that was the longest four seconds in the world."

In his senior year, one of Matos's teachers filed an evaluation reading, "Francis Matos, who's that?" Matos finished high school a year late and went to Puerto Rico to play semiprofessional baseball. Homesickness quickly brought him back to the Lower East Side. At his father's urging, he acted on his childhood ambition and took the test for the Police Department.

A week before he entered the academy, Matos ran into Del Valle in front of the Baruch houses. Since they had last met, most of their childhood friends had fallen victim to either a needle or a handgun. Now they found themselves among the few survivors, and Matos remembers, "I said, 'Hey, John, you know I'm starting at the academy.' He said, 'For real? So am I.' "

And so, in July 1981, Matos and Del Valle were sworn in as recruits. During one class, Matos heard a white recruit ask if an officer had probable cause to detain two black men he saw walking through a Caucasian neighborhood. Matos says, "I felt like getting out of my seat and going over and backhanding him."

AFTER GRADUATION, MATOS WAS ASSIGNED TO THE Lower East Side. While patrolling East 14th Street, he spotted a friend and ducked into a doorway. He remembers, "I didn't want that person to see me. I was so worried what they would think and how they would feel." Later, Matos participated in a narcotics raid on Avenue B. On the way up the stairs, the cops encountered a young junkie who had often played basketball with Matos.

"We go, 'Hold it. Police,' " Matos remembers. "He goes, 'Hey, France, how you doin'?' "

The cops were under orders to arrest everybody in the building, and Matos told the junkie that his only hope was to give them information. Matos says, "He looked at me and the look said, 'France, you're trying to make me a rat.' " The junkie muttered his pusher's apartment number, and Matos went over to his sergeant. Matos then came back and told the junkie that he was free to go. Matos lied and said that the sergeant had already been tipped to the location. "I said we already knew so the guy wouldn't think he was a rat," Matos says.

Del Valle was posted in mid-Manhattan, and for a long time he escaped any on-duty encounters with people he knew from the Lower East Side. His difficulties came when he was off-duty and trying to romance the young women of his neighborhood. Many of these young women had a father or a brother who had been arrested in the past. Del Valle says, "You just don't do that to some girl's father. A girl would say she hated cops, and I would say, 'All cops?' She would say, '*All* cops.' " Del Valle began telling new prospects that he was a social worker.

"If you get anywhere, they feel the gun, and then they think you're an outlaw," Del Valle says. "But, hopefully, by that time they like me."

Last July, Matos and Del Valle were transferred to the West 82nd Street station house. After four months they were allowed to work as partners. And together the two childhood friends began patrolling a neighborhood that often seemed to be a universe apart from the Lower East Side. On one tour, they were sent to interview a man who had been robbed by a plumber. Matos recalls, "He said, 'It wasn't a lot of money.' We asked how much, and he said, 'Oh, $11,000.' " Another job sent them to speak to a six-year-old boy whose bicycle had been stolen. "He said, 'I'll pick up another one,' " Matos says. The boy and his four-year-old brother then insisted on giving the officers a tour of their family's apartment.

"We go into this palace, and we say, 'Imagine, they don't even know what they have,' " Del Valle remembers. "They asked us if we ever ate at Tavern on the Green. They said, 'We eat at Tavern on the Green all the time.' "

OTHER ENCOUNTERS MADE MATOS AND DEL VALLE feel as if they were still on Avenue D. On a day tour, Matos went into the Belleclaire Hotel and found three people shot to death. One was a twelve-year-old girl who lay sprawled over a toilet bowl with three bullets in her head. As Matos came out, the girl's mother appeared and asked if her daughter had been hurt. She showed Matos a picture, and he remembers, "I had to lie and say I couldn't tell. It wasn't my place to tell her, 'Yes, that's your daughter and she's been shot three times and she's over the toilet bowl.' "

In the days that followed the slaughter, Matos found it difficult to talk to his friends about their more mundane troubles at home and at work. He says, "I had just seen a twelve-year-old girl no longer breathing, and that's big. I would think, 'Nothing you could possibly tell me at this point could be more important than what I've been through,' and that's not fair. One of my friends, he says I've changed. I say, 'No, I don't want to hear that.' " The tension also showed when Matos drove his mother up to Mount Vernon. Another motorist cut in front of them, and Matos lost his temper.

"My mother came back and told my father that the job was making me curse people on the street and forget how to smile," Matos says.

On an evening when he was working without Matos, Del Valle and two other cops arrived at the Dakota to find that the doorman had stabbed the super five times. The doorman failed to respond to an order to drop his knife, and the cops prepared to open fire. Then Del Valle repeated the command in Spanish. The doorman put down the knife. After he was handcuffed, the doorman told Del Valle that he was Dominican and that he spoke only a few words of English.

"He also tried to tell me that the super fell on the knife and stabbed himself five times," Del Valle says.

In dozens of other situations, ranging from a friendly talk with a Puerto Rican grocer to an interview with a seven-year-old Dominican sex-crime victim, Del Valle and Matos found that a few words of Spanish could change the way a Hispanic citizen reacted to a blue uniform. Matos says, "We'll say something in Spanish and you'll see the whole problem start to go away. They feel, 'I'm going to get a fair shake from this guy.' "

Occasionally, somebody from around the Baruch houses got himself arrested on the Upper West Side. He would ask to see Matos and Del Valle, and when they appeared he would ask them for food and cigarette money. Matos says, "They always empty our pockets, but what are you going to do, say no? His mother talks to your mother. They're the neighborhood. They're the fellas. And how does it go, 'But by the grace of God, that could have been me'?"

Wayne Richardson

WAYNE RICHARDSON, now 24, WAS raised in the Suffolk County village of Kings Park, just off Exit 53 of the Long Island Expressway. He grew up fishing on the Sound and farming a patch of land next to his family's house. He raised chickens and ate fresh eggs for breakfast. He seldom made the 80-minute trip to the city except to catch an occasional Yankee game. And before becoming a transit cop his only experience on the subway had been a short hop with his aunt from 34th Street to a magic show at Radio City Music Hall.

"All I remember about the subway was that it was noisy," Richardson says.

Through his teens, Richardson's sole exposure to crime came when somebody slipped into his house and stole his driver's license. Richardson reasoned that the thief intended to use the license as proof of age to buy beer, and he alerted a nearby 7-Eleven. His hunch proved correct, and a detective arrested the thief at the shop.

"That was my first collar," Richardson says. "But the detective got all the credit for it."

Three years later, Richardson decided to take the test for the Transit Police. In March 1982, he boarded a subway car and headed toward the Bronx to begin his first tour as a police officer. Richardson says, "You couldn't compare the D train to the L.I.R.R." He spotted several dangerous-looking young men in the car and wondered if they were criminals.

"I had never seen a hoodlum before," Richardson says. "Just on TV."

The first night passed without event. On his second tour, Richardson came upon a bleeding woman who was riding between two subway cars. He remembers, "I said, 'What happened?' She said, 'My boyfriend stabbed me four times.' " The woman said that there had been an argument and that she had struck her boyfriend on the head with a chair. Just as he had once figured that a thief would go to a 7-Eleven, Richardson now decided that the boyfriend would go to the nearest emergency room. At the Hospital for Joint Diseases,

After one violent encounter, Wayne Richardson called his mother. “I said, ‘I just shot somebody.’ She said, ‘Did he die?’ I said, ‘No.’ ”

Richardson found the boyfriend getting his head bandaged.

“He said, ‘Some guy just tried to mug me,’ ” Richardson remembers. “I said, ‘We know all about it.’ ”

After four weeks, Richardson was transferred to the Columbus Circle command. There, his innocence earned him the nickname “Dudley Do-Right.” While on patrol, he saw two men flee a robbery. He knocked down one and tackled the other. As the second man went down, a 9-mm. automatic pistol flew out of his hand. Richardson remembers, “A lady said, ‘Officer, you dropped your gun.’ I looked at it, and I thought, ‘Wait a minute, that’s not my gun.’ ”

Last spring, Richardson arrested a young man in midtown who had three stolen Rolex watches. The watches still had price tags, and Richardson remembers, “I said, ‘This is a good one, $49.50.’ One of the other cops said, ‘No, that’s $4,950.’ I thought Rolex was like Timex.” The young man turned out to be part of a gang of jewelry thieves, and over the next few days Richardson hit tenements and numbers spots and social clubs in search of other gang members. With a gun stuffed in each pocket and a Churchill cigar stuck in his mouth, he went into a poolroom in Bedford-Stuyvesant and acted out a tough-guy role he had seen a hundred times on television.

“A guy comes up and says, ‘Can I help you?’ ” Richardson remembers. “I said, ‘If I wanted your help, I would ask for it.’ That was something.”

THE MORNING OF AUGUST 1 FOUND RICHARDSON angling for bluefish and porgies on Long Island Sound. In the early afternoon, he headed for shore and caught the L.I.R.R. in time to report for a night tour. Working in plainclothes, he came upon a man who had just stolen a woman’s purse. Richardson displayed his shield, and he heard the man say, “You’re no cop.” The man then slashed Richardson’s arm and face with a razor. Richardson fired once, and the man went down with a bullet in his leg. A stream of blood pulsed out of the mugger’s wound and splattered onto Richardson’s pants.

After his cuts were treated at Roosevelt Hospital, Richardson called his mother. He remembers, “I said, ‘Listen, don’t get excited. I just shot somebody.’ She said, ‘Did he die?’ I said, ‘No.’ Then Richardson went to his command to be interviewed on videotape by an assistant district attorney. Another rookie made faces in the window behind the camera, and Richardson had to fight to keep a straight face as he gave his account of the shooting. That night, he slept at the home

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of a friend in Queens. The friend's four-year-old daughter asked about the blood on his pants.

"I said, 'I got in a fight with Captain Hook,' " Richardson says. "She said, 'Did you win?' I said, 'Yeah, I guess I did.' "

Late the following night, Richardson got off the L.I.R.R. at the Kings Park station. A moon just a sliver shy of full hung over the open fields as he walked the two miles to his house. He saw the glow of headlights, and a minute later a car passed. Then there was silence again.

"It was peaceful, and I was glad I didn't kill the guy," Richardson says.

Robert Chung

NOW 27, ROBERT CHUNG ARRIVED WITH HIS GRANDMOTHER from Seoul in 1964. His first impression of America was of the size of the average citizen's nose. A year later, he became the only Oriental student at a New Jersey military academy. He remembers, "I learned English with a Jersey accent. I started talking out of the side of my mouth." As he finished secondary school, he became interested in theater. He acted in *The Crucible* and played the lead in *The Night Thoreau Spent in Jail.*

"I'm the only Korean who ever played Thoreau," Chung says.

Studying at the Stella Adler studio, Chung hustled to make a living as an actor. He played a Chinese gang member in an Off-Off Broadway production, and he auditioned for roles as a karate expert in a pen commercial and an Eskimo in a refrigerator ad. He also tried out for a Viceroy-cigarette spot to be shown in Hong Kong. Chung remembers, "They told me to smoke masculinely. I don't smoke. It was very rough."

Robert Chung put his training with Stella Adler to use when he worked undercover as a gambler. "I still love Broadway," he says.

Throughout his years as an actor, Chung fought off the notion that what he really wanted to be was a police officer. He says, "It was something I found very difficult to admit to myself. In our generation, it was not cool to be a cop." Finally, he grew weary of reading for commercials, and he gave in to his other ambition.

On September 8, 1980, Chung became the first Korean police officer in the city's history. His family still held the traditional Korean view of the police, and Chung remembers, "In their thinking, a scholar, a businessman, even a soldier before a cop. My family do not to this day admit I'm in the Police Department. They tell people I'm a college student studying the police."

At the same time, friends who had known Chung the actor seemed to have trouble accepting Chung the cop. At a wedding reception, the bride came up to Chung and asked him if he was carrying his gun. Chung says, "I was, but I said I wasn't. She said, 'I feel so much better.' " At a New Year's Eve party thrown by a close friend, Chung sensed that some of the other guests were on drugs, and he was forced to leave. At midnight, he was sitting in his apartment.

"There was no question what I had to do, but I just felt so bad," Chung says. "Friends who are otherwise nice people want to indulge in contraband stuff, and you feel, 'I'm ruining the party.' "

And when Chung was sent to a Neighborhood Stabilization Unit in lower Manhattan for field training, many of the veteran cops seemed to have difficulty adjusting to the sight of a five-foot-five Korean in uniform. Chung says, "The old-timers see people like me and we're Martians as far as they're concerned. They're used to seeing a big Irish guy. They seem to be thinking, 'What's this guy going to do?' "

Working in Union Square park, Chung became known among the dope dealers as just another cop who would send them to jail. He had trouble fingerprinting one suspect who had a deformed right hand, and he remembers, "The guy said, 'I'll do it myself. I've done it so many times.' "

AFTER FIELD TRAINING, CHUNG WAS TRANSFERRED to the 5th Precinct, on Elizabeth Street. Because he has narrower facial features than most Koreans, citizens of Chinatown often mistook him for one of their own. Those who asked him directions in Chinese sometimes took offense when he did not answer. Chung says, "They thought I was ashamed of what I was." Citizens of Little Italy seemed to assume that anybody Oriental was Chinese.

"One Italian guy said, 'Why don't you go across Canal Street to your own people?' " Chung says. "I said, 'They're not my people to begin with.' "

Chung put his training with Stella Adler to good use when he was sent undercover to infiltrate Oriental gambling halls. As he had once played a Chinese gang member in an Off-Off Broadway production, he now donned a double-knit suit and took on the role of an Asian gambler for the Public Morals Division. On one outing, Chung won $500 in less than an hour. Not wanting to draw attention to himself, he did his best to lose. He kept winning. As he left, he handed out $20 tips to the dealer, the bartender, and the doorman.

"I figured, 'It's not my money, make it look good,' " Chung says. "I was giving tips to everybody. When I came back, everybody remembered me. They said, 'How are you? Welcome back. Let us take your coat.' It was great."

In October 1981, Chung was assigned to the Intelligence Division. Working with a black detective, he tracked gangsters in upper Manhattan. He says, "We went driving around in Harlem, and you should have seen their faces. They would see a black guy and an Oriental guy, and they wouldn't know what we were." He also served as a bodyguard for visiting dignitaries. One night he was a lead security man for President Reagan. On another evening he escorted the prime minister of Australia to a performance of *Cats.*

"I still love Broadway," Chung says.

On September 30, Chung reported to the auditorium at Police Headquarters to receive a promotion. He stepped onto the stage, and Police Commissioner Robert McGuire handed him a gold shield. Afterward, Chung called his mother and told her that he had become one of the youngest detectives in the city.

"She just said, 'Oh, congratulations,' " he remembers. "I didn't expect anything more. She still thinks I'm going to grow up and get a regular job."

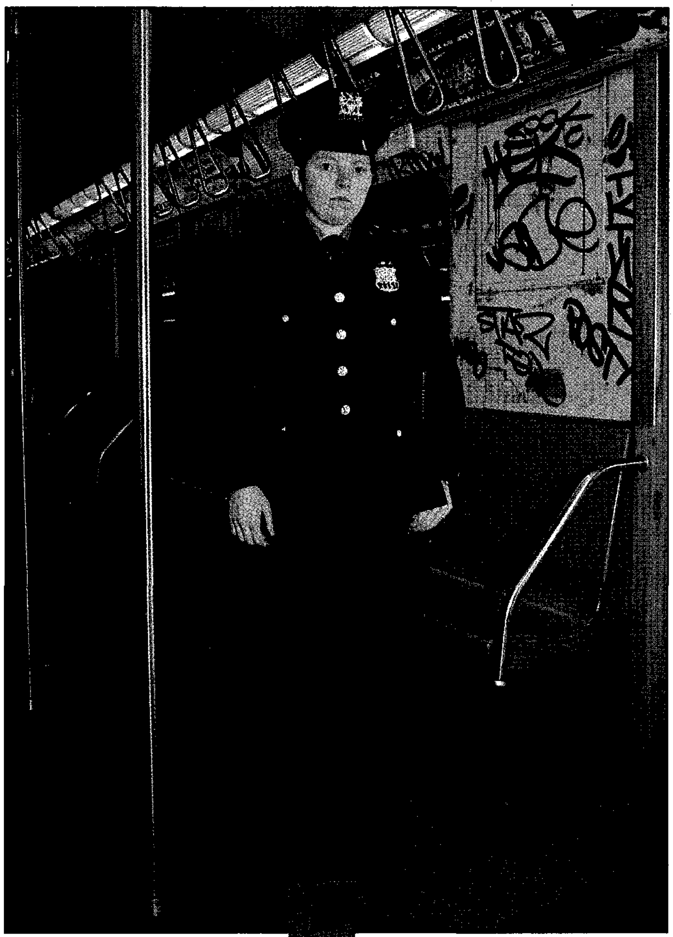
Elizabeth Sheridan

THE 23-YEAR-OLD DAUGHTER OF A BUS MECHANIC, Elizabeth Sheridan was raised in Brooklyn. When she finished high school, she went from typing and filing for a publishing house to serving as a secretary for a moving company to working as a teller in a bank to processing purchase orders for a chain of movie theaters. Some of her co-workers were women who had been suffering the same low-paying routine for decades, and Sheridan remembers, "I looked at them and I said, 'I'm not going to end up that way.' "

And so, when she informed her parents that she planned to join the Transit Police, Sheridan took the position that wearing a badge could be no worse than sitting behind a typewriter. The parents were not so sure. Sheridan remembers, "My father, he'd do anything to discourage me. My mother just said, 'Don't do it. It's too dangerous. You're crazy.' "

In January 1982, Sheridan enrolled at the academy. After years of office work, she could barely struggle through the physical training. She began exercising at the Bath Beach Body Building center, and she remembers, "I'd do bench presses and curls until I couldn't move." On the first day of firearms training, her revolver proved heavier than she had expected, and she had difficulty fitting her hand around the grip. Lining the sight up with the target, she slowly squeezed the trigger. She says, "I hit it. I couldn't believe it." She was soon an expert shot, and she began bringing her weapon home.

"My father said, 'Put it away somewhere and don't take it out,' " Sheridan says.



Ex-secretary Elizabeth Sheridan feels changed by the job. "It makes you tougher," she says.

THAT JULY, SHERIDAN was assigned to the downtown-Brooklyn command. A five-foot-four former secretary who had always been afraid to ride the trains at night now patrolled the subway as Shield 3351. She says, "Most people stare until I leave the car. They laugh, and it gets me so mad. They say, 'That's protecting us?' They say, 'Can I ask you a question?' and I already know what the question is. It always starts out, 'What would you do if some big guy came up to you?' "

At the Sheepshead Bay station, Sheridan ordered a large derelict to get off a D train for urinating in a car. As Sheridan escorted the derelict onto the platform, he turned and grabbed her nightstick. She drew her revolver and called on her radio for help. The radio was not working, and Sheridan found herself in a standoff. She remembers, "I thought to myself, 'I can't shoot this man.' I thought, 'I'm going to get that stick back.' "

Slipping her revolver back in her holster, Sheridan leapt at the derelict and knocked the nightstick out of his hands. The derelict then wrestled Sheridan onto her back. As the citizens on the platform scurried away, Sheridan struggled to get back on her feet. She threw one punch after another.

"I didn't want to stop hitting him," Sheridan remembers. "I was so wild."

When other officers arrived 22 minutes later, they found Sheridan standing over the derelict with her nightstick in her hand. She says, "That was the first fight I ever had with somebody. I thought, 'I really hit this guy. I didn't think I had it in me.' A lot of the other cops said, 'Why didn't you shoot him?' I said, 'You had to be there.' The sergeant said, 'At least now you know you're not going to panic.' After that, I could tell someone what I would do if a big guy came up to me. I tell them, 'I'm out here to win.' "

In the days that followed, Sheridan found that she walked with a bit more confidence and that she gave a command with a touch more authority. She says, "Telling someone what to do, I'm not used to that at all, especially somebody my father's age. When I started, I would be nice and say, 'Please put out that cigarette,' something ridiculous. My attitude was 'I just hope he puts it out when I tell him to.' Now I just say, 'Put it out and give me ID.' I never smile. I never talk pleasant. It's a whole different story."

As the transformation from secretary to cop continued, Sheridan began having difficulty relating to her boyfriend's life as a high-school teacher. She says, "It makes you tougher. It makes you say exactly what you feel. You don't try to be nice. He said he had to tell a student three times what to do. I said, 'I can't feel bad for you.' "

At a reunion of her class at Fort Hamilton High School, Sheridan ran into friends who were now college students and nurses and secretaries. When Sheridan said that she was a police officer, the conversation stopped. Sheridan remembers, "They said, 'Oh, you're a cop now,' and that was it. They didn't know what to talk about. It's like I was different. I was trying to tell them, 'You can talk to me. It's still me.' " Later, while patrolling the B train, Sheridan encountered a woman she had known since childhood. The woman greeted Sheridan and then fell silent.

"We just stared at each other," Sheridan says. "Then I just gave up and moved on. I said, 'I got to patrol the train now.' "

By then, Sheridan had become the first woman officer in her command to be decorated for excellent police work. On one tour, she saw a six-foot-two man take a portable radio from a passenger. She quickly took the man off the train and put him in handcuffs. She says, "It was easy. It was too easy."

The other day, Sheridan reported for duty and discovered that her hat was missing. She was unable to go on patrol without her full uniform, and the lieutenant detailed her to answer the telephones at the front desk. This was a little too close to being in the moving-company office, and she remembers, "I was there a half an hour looking at the clock, thinking, 'I got to get out of here.' It was like forever." Finally, somebody came up with the hat, and Sheridan asked for permission to head for the subway.

"I got my hat and I got out of there," Sheridan says. ▬

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Lauren Bacall

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Bad Boy

By Jennifer Allen

Actor Mickey Rourke is a hard case with a heart.

IT IS MIDAFTERNOON, THAT TIME OF day on a set when the sheer monotony of moviemaking has escalated beyond boredom. Gene Kirkwood, the handsome young producer of the movie, is chewing Juicy Fruit, peeling a tangerine, scanning *Variety*. Director Stuart Rosenberg, who made *Cool Hand Luke* and *Brubaker*, is giving two reporters his recipe for fish stew.

Finally, finally, the set is ready. The scene is between Mickey Rourke, the co-star of the movie, and Daryl Hannah, a twenty-year-old actress who has just completed *Reckless* and recently appeared in *Blade Runner*. She plays Rourke's dancer girlfriend in this film. Their third co-star, Eric Roberts (soon to be seen in *Star 80*), is not here today. Rourke plays Charlie Moran, a half-Irish, half-Italian Greenwich Village waiter who, with Roberts as his cousin Paulie, turns small-time thief.

In this scene, Moran is upset about the parking tickets his estranged wife has run up while driving his car. Most of the crew in the studio cannot see the actors, who are separated from them by a temporary wall, but anyone who cares to listen can hear them.

"Two grand!" Rourke is saying. "She must be parking on the f---ing sidewalk! ... Cookie, that's who, that bitch." Another take: "Two thousand dollars! F----ing bitch! Who? Whaddya mean, 'Who'? Cookie, that's who. Bitch!" And another, with what sounds like an object being slammed against a table: "Thousand dollars! Who? Who? *Who?* Whaddya mean, 'Who'? Cookie, that c---, that f----ing bitch!" And so on until everyone in the studio is listening, aware that Rourke is doing the takes not only better each time but differently, with subtle shifts in tenor, tone, and words. Even the technicians are roused from their lassitude to listen. After the last take there is a ripple of laughter all around, and the young woman who is Rosenberg's assistant shakes her head. "One thing about Mickey, when he's hot ..." she says, and smiles.

The Pope of Greenwich Village, based on the 1979 Vincent Patrick novel of the same name, is Mickey Rourke's first starring role in an overtly commercial feature-length movie. Nicholas Roeg's *Eureka* will be released soon but—like Francis Coppola's *Rumble Fish*, in which Rourke plays the troubled and otherwise nameless Motorcycle Boy—will probably not start a popular stampede. Rourke, however, has already been acclaimed for his work in smaller parts, notably as the arsonist in *Body Heat* and as Boogie in Barry Levinson's *Diner*. Later this year, he will play Legs Diamond in *Legs*, based on the William Kennedy novel. Next year, he will portray Jerry Lee Lewis in a biography of the rock-'n'-roll musician written and directed by Levinson; Rourke is asking for $1 million. He has hired a press agent and, as soon as he finds an apartment here, is about to become a resident of both coasts.

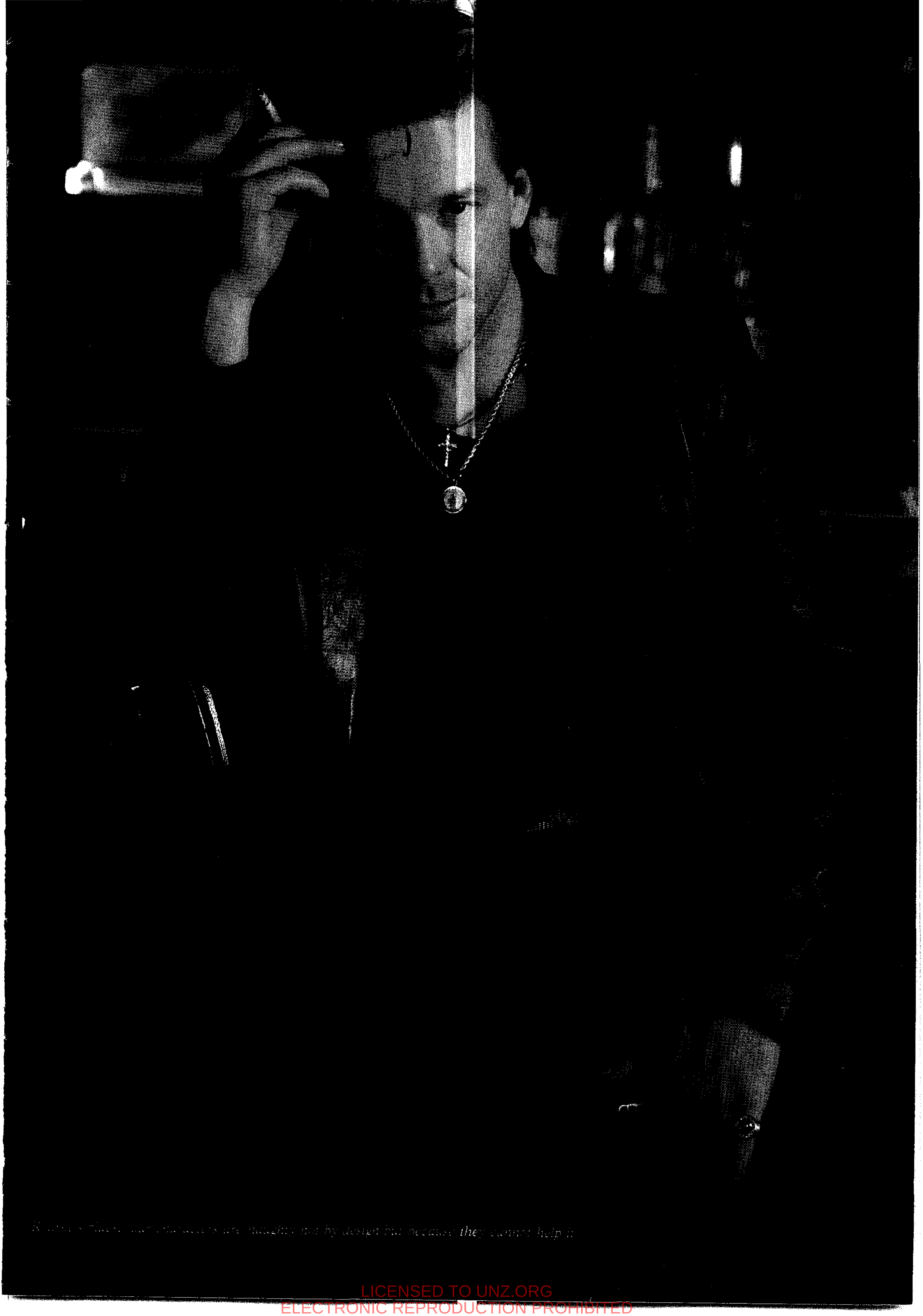
He is 27, possessed of that slightly spooky devotion to his craft that seems so common among young actors who have come of age under the shadow of De Niro. For *Rumble Fish*, he dyed his hair blood red and wore stoplight-green contact lenses to highlight the Motorcycle Boy's "curse" (efforts that Rourke knew might well be done only for himself, since the film is primarily black and white). To play Charlie Moran, he gained almost twenty pounds and spent $10,000 of his own money on the flashy sharpie's wardrobe he felt Moran would own, including lizardskin shoes, a $1,400 suit, and a chunky pinkie ring. Not long ago, during a scene in which Charlie quarrels with his girlfriend, Rourke encouraged Hannah to sock him with such purpose that she knocked a cap loose from one of his teeth.

Rourke's unpredictability on the set translates onscreen into a sharp sense of tension and mystery. His blue-collar bad boys are naughty not by design but because they cannot help it—they are invested with a humor and humanity that make them scary and endearing. "This arson," Rourke explains to William Hurt in *Body Heat*, at once funny and ominous, "is serious crime."

Like many other younger actors, Rourke is a highly trained performer who can—though he is wary of doing so—speak with conviction about Playing the Moment and Making Choices. But Rourke's characters have an authority that transcends even the nimblest technique, and it is no accident. By his own admission, Rourke is an actor because it is the only thing he is good at, besides getting into trouble.

He is a strange man, elusive, perverse, with a voice as soft as flannel and a

Photographed by Barbra Walz.



[illegible] characters are naughty not by design but because they cannot help it

"...Rourke says he is an actor because it is the only

guarded, bashful manner. "You're not sure whether he's going to kiss you, or say 'F--- you,'" says Rosenberg. "He's skittish, like a thoroughbred." Rourke prays to Saint Jude; gives away money so lavishly that friends hint he has often been "taken advantage of"; keeps a photograph of himself and Eric Roberts at a Hell's Angel party taped to his hotel-room wall; feels guilty and inadequate because he has failed to become a professional boxer; spends hours each day in a Los Angeles gym whacking a punching bag. He can be circumspect in the extreme (recently, he lost the Saint Jude medal he wore around his neck; someone asked him how he misplaced it: "Dancing," he said). He is also abruptly forthcoming ("I was in the third grade, and we were all doing these valentines to our parents," he says, recounting an early inkling that something was not right at home, "and the teacher came up to me and said, 'You don't have to write "To Dad" on yours'").

He has been married for three years, but says he wants never to have children; much prefers living in hotel rooms; is content ordering from room service, hanging his raincoat on the curtain rod, filling the ashtrays to overflowing. It is enough for him to have his Springsteen and Presley and Sinatra tapes, his *Fights of the Century* videotape, his men friends around him. Homes are what wives covet for some reason. ("She needs, you know, closet space," he says of his own wife, as if the desire were a quirky craving, like pickles during pregnancy.) He likes buying expensive clothes, but is forever losing them.

He says it is painful for him to talk about growing up tough in Miami, and yet the subject keeps slipping into his conversation—descriptions of the faces of the crazier boys he would see when he went to visit people he knew in reform schools, of fights, of an ex-con telling him, "What do you want to act for? When you steal, you eat good." He speaks in the patois he grew up with. A "glass of milk" is a sissy, an "eightball" is a jerk. He tends to touch people, gently, when he talks to them. He is a man with money who prowls in the night for dives. "If there's such a thing as the underbelly of Beverly Hills, Mickey knows it," says Vincent Patrick, who wrote the screenplay for *The Pope of Greenwich Village* as well as the novel.

IT IS ONE IN THE AFTERNOON, A Saturday, and Rourke is sipping at a double espresso in the coffee shop of the Mayflower Hotel, where he is staying while the film is being shot. Last night, he went to see the dailies, not because he wanted to but because Rosenberg made a special request that Mickey see a particular scene. Rourke didn't like what he saw. One thing that bothered him was how bloated his face looked; it seemed fat as a watermelon, confirmation that he had overdone it on Charlie's added poundage. Also, while some actors insist on going to dailies, Rourke is made miserable by them, always leaves them convinced that he should have done a line or a scene another way.

His unhappiness at having to sit through dailies may have something to do with why, after leaving the screening, Rourke went out to a TriBeCa club and drank five beers and danced and then came back to the hotel and fooled around in his room with Gene Kirkwood and actor Matt Dillon until five in the morning. He feels well enough to have showered, gotten dressed—in a bulky, stretched-out pea-green sweater and a pair of stained, baggy brown pants made of a shiny, thin material—and combed his hair into its usual, slippery-looking pompadour. But now he has a stabbing headache between his eyes and is wondering whether he is going to be punished all day for last night's indulgence. He tells the waiter, politely, that the espresso is killing him, and orders a cup of regular coffee.

He would prefer not to be at this table, would much rather be sitting with his friends at the table nearby. Lenny Termo, the nervous, personable 48-year-old actor who is Rourke's traveling companion and closest friend, is there eating with young actor Sean Penn and another, older actor. So it is surprising when, in spite of his headache, in spite of an acute leeriness of the press, he talks about himself—and is by turns funny, animated, and soulfully sad. "People say, 'Mickey, you're so lucky,' and I guess I am. But I don't *feel* lucky."

HE WAS BORN IN SCHENECTADY, New York, named Philip André Rourke after his father, a caretaker and amateur bodybuilder. When Rourke was seven, his mother and grandmother moved him, his younger sister and brother (now, respectively, a beautician and a "free-rider"—a motorcyclist who rides without a gang) to Miami. "They lied to me," Rourke says. "They told me they were taking me on a trip; they said they would buy me a horse. Before we left, my father came into my room and said, 'You know, you're not coming back here.' I said, 'They can't take me away.'" If they did take him away, he told his father, he would get even by never learning anything in school, and he meant it. "I just put my head on the desk, for ten years."

In Miami, Rourke's grandmother opened a launderette; the family lived in the back. A year later, his mother married a policeman. "A year," he says, "a *year,*" as if he still cannot understand why it had to happen so quickly. Rourke does not care for his stepfather, though he is not so much frightened of him anymore as sorry for him. He could never bring himself to call the man "Dad," as his stepfather had requested, and remembers feeling betrayed by his brother for doing it.

The policeman, a widower, brought five sons of his own to the marriage, boys Rourke could not feel close to; he remembers walking on the street and thinking, "What am I doing living with these f---ing weird people?" remembers sharing a triple bunk bed, getting teased by his stepbrothers whenever he toppled out of it. Rather than fight with them, he learned to retreat. "I lived in my head. I daydreamed a lot," he says.

FOR EIGHT YEARS, THE FAMILY lived in Liberty City, a black section of Miami; they then moved to more affluent Miami Beach. "I loved being in Liberty City," he says. "I liked hanging out with the soul brothers. We had great football games. The football sucked in Miami Beach." He was sorely misplaced in every way. "My brother and I were used to wearing pointed black shoes, white socks, different-colored T-shirts. Everyone in Miami was color-coordinated. They called us Hooples, until my brother hit one of them with a baseball bat. To them, we were like the Jesse James Gang. But we weren't really bad—we were different.... Plus the level of [schoolwork] there—the people seemed smarter." He barely graduated.

He had a problem, as he puts it, "with authority figures. Anyone over 30 told me to do anything, I couldn't do it." A gifted baseball player, he "provoked" the coach, says a friend; the coach punished him by taking him off the team right before some big-league scouts visited the school. "I hurt myself—it was my own fault," he says. "I wasn't thinking. I wasn't there."

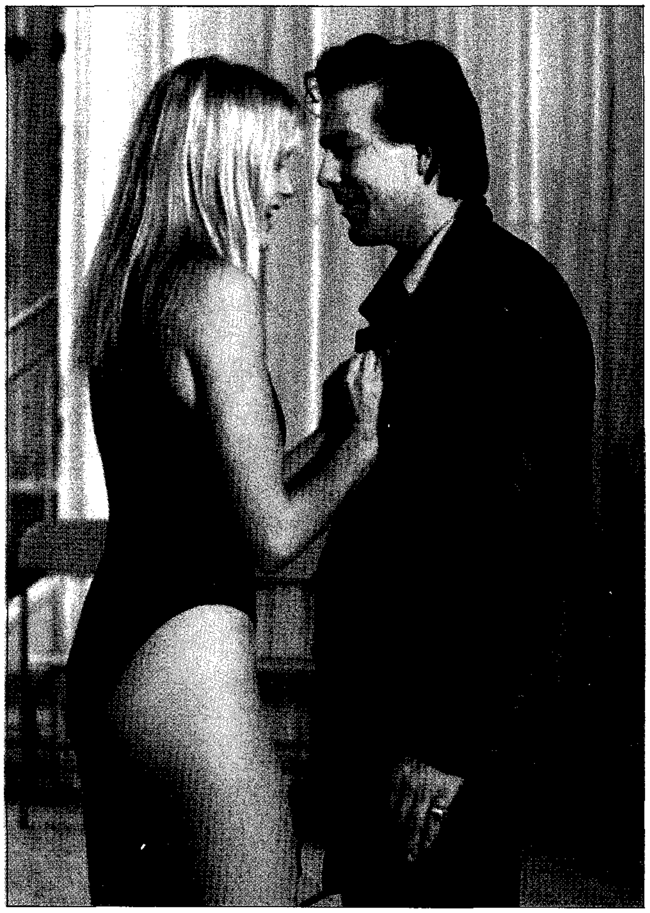
The same resistance put an end, at least temporarily, to his fledgling career as a boxer. At fourteen years old, he began putting his street-fighting skills to use in the ring, training in Miami's 5th Street Gym. Again, the self-deprecatory chant: "I wasn't disciplined, I had no self-respect. I was a goner at that time.... Because of the way you grew up, you drift out, even when your trainer tells you to do something: 'Did you run your four miles?' You lie and say, 'Yeah,

thing he is good at—besides getting into trouble...”

I ran my four miles,’ and you think, ‘Yeah, I can get away with it.’ ” (Rourke used one of the fighters he met at the gym as the basis for the lead character in a screenplay he has finished. He had the same problems as a fighter that Rourke had, and Rourke used to watch him “standing there smiling, smiling, with his two front teeth missing,” and worry that he would become like him. “It scared the s--- out of me.”)

HE GAVE UP BASEBALL, gave up boxing, took to hanging around with his friends, falling into trouble. “It was getting to the point where there were guns. And with those guys if you can’t pull a trigger you’re a dead man. I could never pull a trigger.” He made one stab at a calmer career as an electrician. “This guy showed me how to work some machine that bent pipes, but I couldn’t figure out how it worked, so I stared at the machine all day. Plus I have this thing about getting shocks.” And then, “ba boom, I left.”

He bought his first airplane ticket, borrowed $400 from his sister, and flew to New York, where he lived in the Marlton Hotel. He was nineteen. He worked in a parking lot and began looking for acting teachers. He had performed in a Genet play at a junior college and then at a community theater in Miami, but is curiously offhand about it: “I needed to do something else except hang out.” But acting had affected him enough to make it seem his only choice. “It was either that,” he says, “or steal.”



With Daryl Hannah: *Scary and endearing.*

He studied with Sandra Seacat, an acting coach with her own studio, who became his mentor for the next six years. Seacat remembers that he came to his first classes in his full Miami street regalia—“snakeskin platform shoes and a plaid seersucker suit”—and that she noticed “pretty bizarre behavior. He was very damaged by his stepfather. He behaved like he was retarded.. just totally withdrawn.” Even so, she saw that he was brilliant at improvisation, and fascinating, if eccentric, at exercises. He had, she says, no sense of “the logic of things”: In one exercise, she ripped up a page from a magazine and told him to fit the pieces back together; he found a piece of tape and carefully strung the pieces of paper on it, and made a mobile that still hangs in her office.

Rourke remembers it slightly differently. He was terrified of class, did not understand the exercises, thought the other students were “crybabies,” and, for two and a half years, sat in the back of the room.

But after dropping his guard, he became addicted to class, auditing Seacat’s courses at C.C.N.Y. and the Lee Strasberg Theatre Institute as well as taking private sessions with her. He supported himself as a massage-parlor night manager, a Good Humor man, a pretzel vendor, an attendant at a rifle range in New Jersey. He acted in a few Off-Off Broadway productions, but quit most of them during rehearsals, after disagreements with the director. “He would never stick with them,” says Seacat. “If it wasn’t going the way he wanted it to, he’d be gone.” He was admitted into the Actors Studio, where he performed in a production of *Richard III* with Ron Leibman, but eventually bridled at Lee Strasberg’s style. “All I saw Lee do was tear people down. . . . One time he nailed me, and I thought, ‘I’m not going to take this.’ I never went back.”

Finally, Seacat pushed her pet pupil out of her class, fearful that he would stay a student forever; Rourke went to Los Angeles and soon began getting small parts, in *1941, Heaven’s Gate,* and *Body Heat,* the film that gave Rourke his first real critical attention.

THE OLDER ACTOR, PENN, AND Termo stop by Rourke’s table on their way out. “So where were you last night when I needed you?” Termo demands of Rourke. “I was up all night—I needed milk. I have an ulcer right here,” Termo explains, thumping his chest. “You know what I had to drink instead? Water! I urinated for four hours this morning!”

Rourke smiles but does not respond. It is his opinion that his friend is a hypochondriac; Termo’s complaints have become almost a routine between them: “I’m dying, Mickey, I’m dying,” Termo will moan. “I know, I know,” says Mickey. Termo, as Rourke puts it, “is with me—he goes where I go.” Rourke is married to Debra Feuer, a dancer and actress, whom friends describe as spiritual, sensitive, gaminelike. But when she is away, Rourke sleeps on the sofa in Termo’s apartment or Termo sleeps at Rourke’s house. “The first thing my wife says when she comes home is ‘Get the ape out of here,’ ” Rourke says.

“We’re brothers,” says Termo. “We fight, we cry, we make up. Brothers.” Termo was a businessman in the garment district until eight years ago, when he “left it all—my wife, my kid, my money, everything”—to act. “I love acting,” he says. “Love the people. I’m broke. I sleep on a cot.”

Rourke met Termo after seeing him in a Los Angeles theater production; he thought Termo’s novice performance—larded with business, self-conscious in the extreme—was funny and appealing, and they became friends. Now Rourke helps him get parts: Termo has a role as a gay waiter in *The Pope of Greenwich Village,* a part in Coppola’s *Cotton Club,* and will play Rourke’s bodyguard in *Legs.* “He doesn’t have a line in the whole movie,” says Rourke. “There’s a reason for that: He gets too nervous acting with me. I’m there saying to him, ‘Lenny, you say the line right or you’ll be saying it on a park bench for the next fifteen years.’ ”

“Where are you guys going?” Rourke asks.

“Hang out,” says Penn.

“…Parking cars, he dreamed of being an actor…”

“When do you want to go to the movie?” asks Termo.

“Later,” says Rourke.

Termo may be his best friend, but he is not quite the friend that, say, Little Eddie was. Rourke misses him still, says he has been looking for him for seven years. Little Eddie is a part of his past that he cannot help but describe with affection, in spite of himself, in spite of his protests that he is ashamed of his history. Little Eddie was a four-foot-eight-inch Cuban renowned in Miami for his bantam toughness. Little Eddie was headquartered at a local McDonald's; Rourke heard of him through his sister, who worked there. He also heard that Little Eddie had badly beaten up one of his friends. So Rourke went into McDonald's and asked him why. “He said, ‘Because he was a punk,’ and he was right, the guy was a punk—I knew that, I'd just been looking for something to do,” says Rourke. “I thought, ‘I like this guy.’ ” They became friends.

LITTLE EDDIE JOINED ROURKE A month after he moved to New York. They lived together in the Marlton, on West 8th Street, and parked cars together for a year or two while Rourke dreamed of becoming an actor and Little Eddie dreamed of becoming a big-time thief. After work, they roamed the Village in their platform heels, Eddie walking on the sidewalk and Rourke walking in the street to minimize the difference in their heights (“We didn't know how to walk on ice, so we'd slip all over the place”), making dinners of the happy-hour hors d'oeuvre at gay bars. Eventually, Eddie went on to other pursuits. “He met some piece of white bread and moved to Connecticut,” Rourke says. “He was doing great until he robbed her farm or something—I think they deported him to Miami.” And Rourke was left alone.

He misses his friend's fearlessness, misses the way Little Eddie used to be able to walk into a black movie theater in Miami, the only white guy there besides Mickey, and tell the other people in the audience to sit down, or shut up, and no one would even try to touch him, because they were so impressed with his gall. “I have no friends like that now,” says Rourke. “I have friends, but he was the kind of guy who if you got beaten up in the street, even if there were four guys doing it, he'd be right there.”

Before Eddie, he had other friends, especially the three guys he shared rooms with at the Wild West Hotel, in Miami, after graduating from school. “We'd go to the beach around eight in the morning, get tan, look for girls, then around three we'd go back to the hotel and sleep until nine. Then we'd get dressed. This is what we wore: We had custom-built shoes that we'd get made by a Cuban we knew that cost like $80 or $100, and satin pants and nice blouses. I used to borrow my mother's shirts all the time; she'd say, ‘Mickey, you can't borrow the black shirt tonight.’ She still calls me up and says, ‘I have this nice shirt. Do you want to borrow it?’ I had my hair long then, and blond. It was a very androgynous look—everyone thought we were fags. . . . We'd get into a green Road Runner, about twenty of us. The car was souped up in the back and had glass packs in the muffler to make it really loud. We'd smoke about twenty joints apiece and eat Quaaludes like they were M&M's, and go cruising.”

AFTER HIS COFFEE, ROURKE takes a walk up Columbus. At 75th Street, he crosses to the west side of the avenue, begins walking briskly southward, spots Termo and Penn sitting in Il Cantone, and stops in to say hello. He decides to sit at a table near his friends, orders a fruit juice, and talks about his bittersweet reunion with his father five years ago.

As part of his final audition for the Actors Studio, Rourke had been rehearsing the scene from *Cat on a Hot Tin Roof* in which Brick and Big Daddy discuss Brick's drinking problem. Rourke felt that he was not playing the father-son relationship at all convincingly. In fact, he says, he had never been able to act father-son scenes to his satisfaction. This time, Seacat told him he had to go and see his father to clear the block. Rourke didn't want to; Seacat insisted, and he took the bus to Schenectady. Since his parents' separation, Rourke had carried a picture of his father bare-chested, in a bodybuilding pose—both arms raised, flexing his biceps—but he had not seen or spoken to him in seventeen years. He had wanted to, but somehow hadn't been able to take the step, and probably wouldn't have if he didn't need to improve his performance.

When he got off the bus in Schenectady, he saw a White Tower, remembered that he had had milk shakes there as a kid, decided to have one for old times' sake. Inside, seated alone at a table, was a middle-aged man. “It was night, and he was wearing dark glasses, but I recognized him because of his hands—people had always said that we had the same hands. I went over to him and said, ‘Are you Phil?’ and he put his glasses halfway down his nose, and I said, ‘I'm Mickey,’ and he said, ‘Is your mother here?’ I told him no, and he seemed disappointed; I think he still loved her. And then he said something like ‘I always knew you'd come to see me someday.’ There wasn't much to say for a while after that.” But father and son went out for dinner and, as Rourke puts it, “about seventeen screwdrivers,” and managed to communicate, after a fashion. “I kept saying things like ‘Dad, pass the salt,’ because I wanted him to know that I still called him ‘Dad’ . . . and I remembered that one thing I used to do when I was a kid was to touch him here”—he indicates his upper arm—“and he'd make a muscle. So I touched him there, and there wasn't any muscle—it was all soft. And I felt my stomach go up and down, up and down. I couldn't believe it! This was the same man whose picture I'd been carrying around for seventeen years.”

His father told him that he had once reviewed plays for the army newspaper when he had been stationed in West Germany, and Rourke was surprised and hurt to learn it, disappointed that they had both had an interest in the theater and hadn't been able to share it.

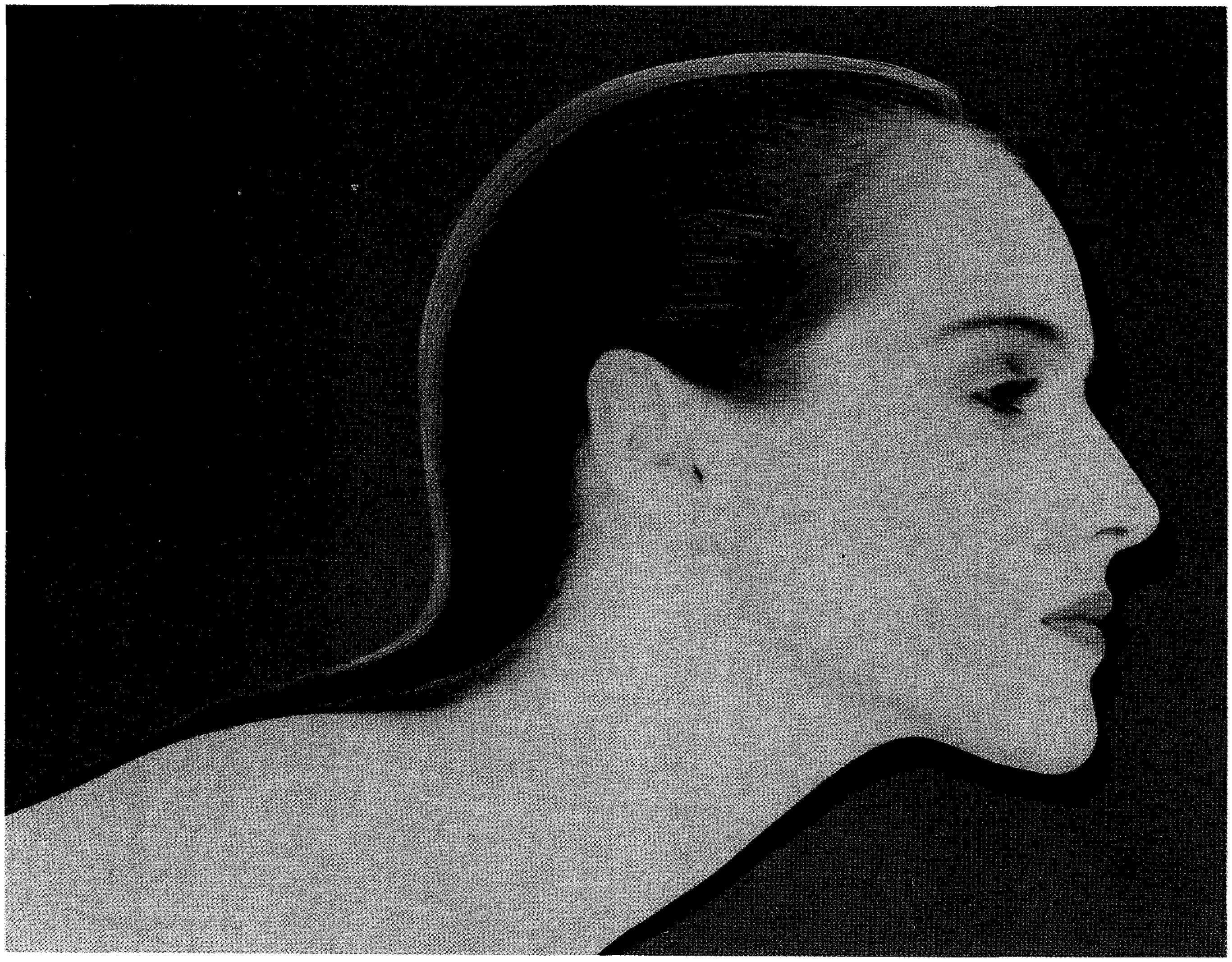
He remembers feeling uncomfortable, reserved, remembers that he kept trying to stand up and leave, but that his father kept telling him to stay for one more drink, until finally it was time for the last bus. His father insisted that he take $50—“He said, ‘Take it, take it, you'll break my heart if you don't’ ”—and, when the bus arrived, surprised his son by clasping him in a bear hug and crying. But Rourke still felt detached, could not stop thinking about his acting scene the next day, about how he had to remember details of his father's appearance—shoes and hands and hair—to lend the scene credence. On the bus home, he thought less about his father than about remembering these particular details; it was winter and he wasn't dressed warmly enough, and he wanted to remember this for the scene, too.

BEFORE HIS AUDITION THE NEXT day, Rourke took off his shirt and stood outside in the snow on his crutches in order to recapture the feeling of cold, came inside, and began the scene. And from the start, he says, “I was *there*”—meaning that the actor who played Big Daddy became Phil for him, and that, strangely, this confrontation was more immediate, more real than the one with his father.

But Rourke kept in touch with his father after that; his father wrote him letters, saw his movies, pleased his son by telling him that he reminded him of John Garfield, his favorite actor. Last

Christian Dior

HYDRA-DIOR



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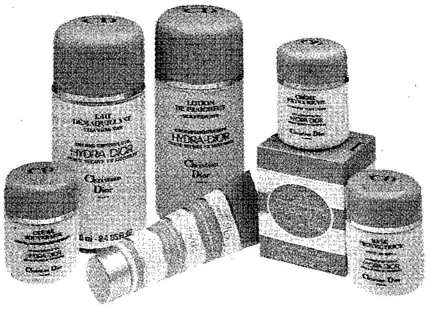

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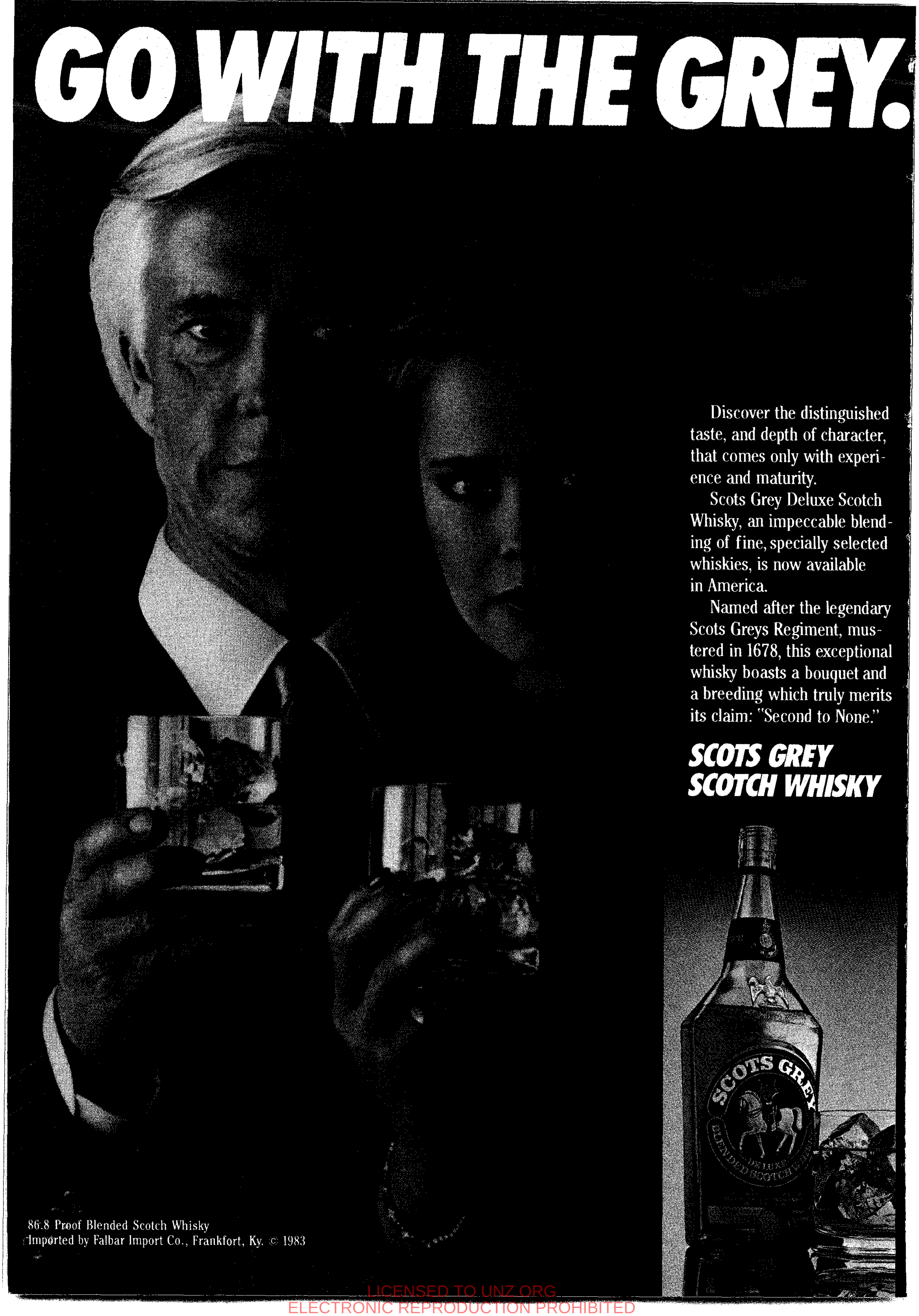
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"…'He's complicated,' says a friend. 'A sad boy'…"

year Rourke tried calling him. He wanted to invite him to spend some time on the Oklahoma set of *Rumble Fish,* but his aunt told him that his father was in the hospital, ill with cancer. "And then, seven months ago," says Rourke, "he checked out."

TERMO AND PENN HAVE FINISHED their cappuccino; Termo has paid Rourke's bill as well as his own and has started out the door, but Rourke calls him over, insists that he sit down.

"I'm talking about my past," he tells Termo, "which I shouldn't." Turning, he says, "Ask him about me. Lenny knows me better than anyone."

"Better than anyone," says Termo. "He's the best. A superstar. And, more than that, a super human being."

Since Rourke talks so much about having been "confused" in the past, about not being able to concentrate, about hurting himself, when, if ever, did the pattern change?

"To tell you the truth," says Termo, "I think it was when he met me."

"Ah, listen to him," says Rourke. He laughs, and heads for the men's room.

"Mickey was a wild man," says Termo. "A wild man in his head. Very full of conflicts." He shrugs. "He's an eccentric person." Later, he says that Rourke is "a man's man," that he "helps out" his family in Florida, that Rourke gets furious when he tries to reach Termo at his Los Angeles apartment and finds that he has left his machine on, which he does when he is entertaining a date. "He'll call every three minutes and say, 'F--- you, I know you're there!'

"He's complicated. Hasn't had an easy life. Sad. A sad boy."

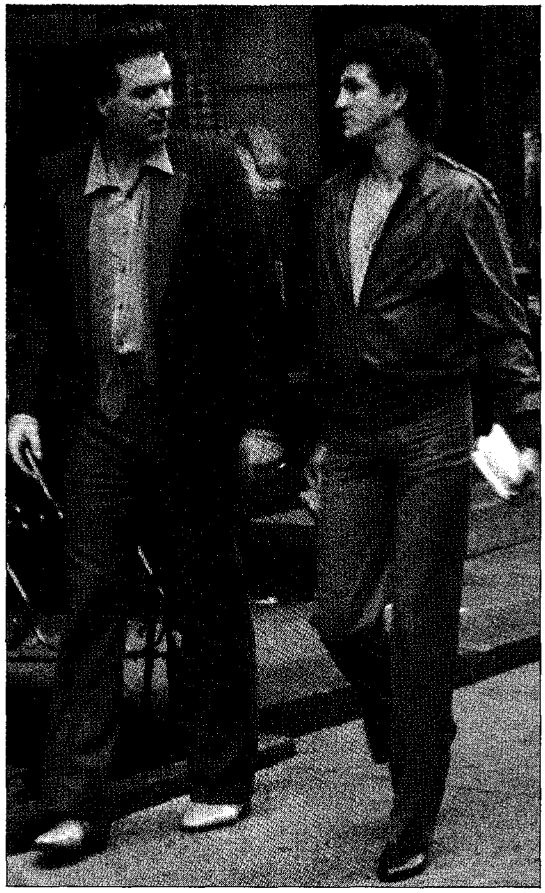
Rourke returns, and the two decide to look for a pair of blue jeans for Rourke at Charivari. On the street, he walks faster than Termo, a few paces ahead. They pass two gaunt old men shuffling arm in arm.

"Hey, Lenny," says Rourke. "That's us in twenty years."

"Don't depress me!" wails Lenny. "I'm depressed already! I'm dying! My best friend. I needed a glass of milk! My best friend!"

"I had to rehearse," Rourke says, smiling over his shoulder and keeping up his stride. Termo knows it isn't true, but says nothing.

At Charivari, Rourke leafs desultorily through the jackets, studies a blue one with many metal buttons, a drawstring, patterned sewn-on patches. He calls Lenny over and whispers in his ear; Lenny puts on the jacket. "I hate trying on clothes. He does it for me," says Rourke. "I know if it looks good on him it'll look great on me." Then Rourke reaches into his pants pocket and extracts a fistful of hundred-dollar bills to pay for a very expensive sweatshirt. (When he is asked if he thinks it is a good idea to show such a large amount of money in the middle of a crowded store, he smiles sweetly and says, as if he were extending an invitation, "Let them try.") He peels off enough money to pay for the shirt, and gives it to Termo, who saunters to the counter, where he strikes a solemn pose, modeling the jacket for his friend. Rourke is amused, watches him pay for the shirt, and then suddenly disappears. Termo looks for him, sees him standing on the curb outside, and takes off the jacket. "Strange guy," he says, and exits.



With Eric Roberts: *"A man's man."*

"You know who wants to use me again? Coppola. Francis loves me," says Termo as they walk north on Columbus again in search of the blue jeans.

Rourke, who feels that Coppola is a genius, that *Rumble Fish* will not be appreciated for twenty years, and that certain glasses of milk such as Rex Reed pick on the great man because he is a great man, tells Termo that it's great Coppola loves him.

Rourke ducks into two more stores, flees both of them in seconds, stops for a slice of pizza and a Pepsi, continues his walk. All the while the two men talk about actor friends, and then, finally, the talk turns, as it always does between them, to *Homeboy,* Rourke's screenplay about the fighter. Rourke says he has written parts into the movie for all of his friends, based on their own lives. He tells Termo to do some of his lines.

" 'My wife, that f---ing bitch. She's such a f---ing bitch. She took all my money, and I ain't seen my kid in years.' " Rourke is pleased, smiles as Termo delivers more lines.

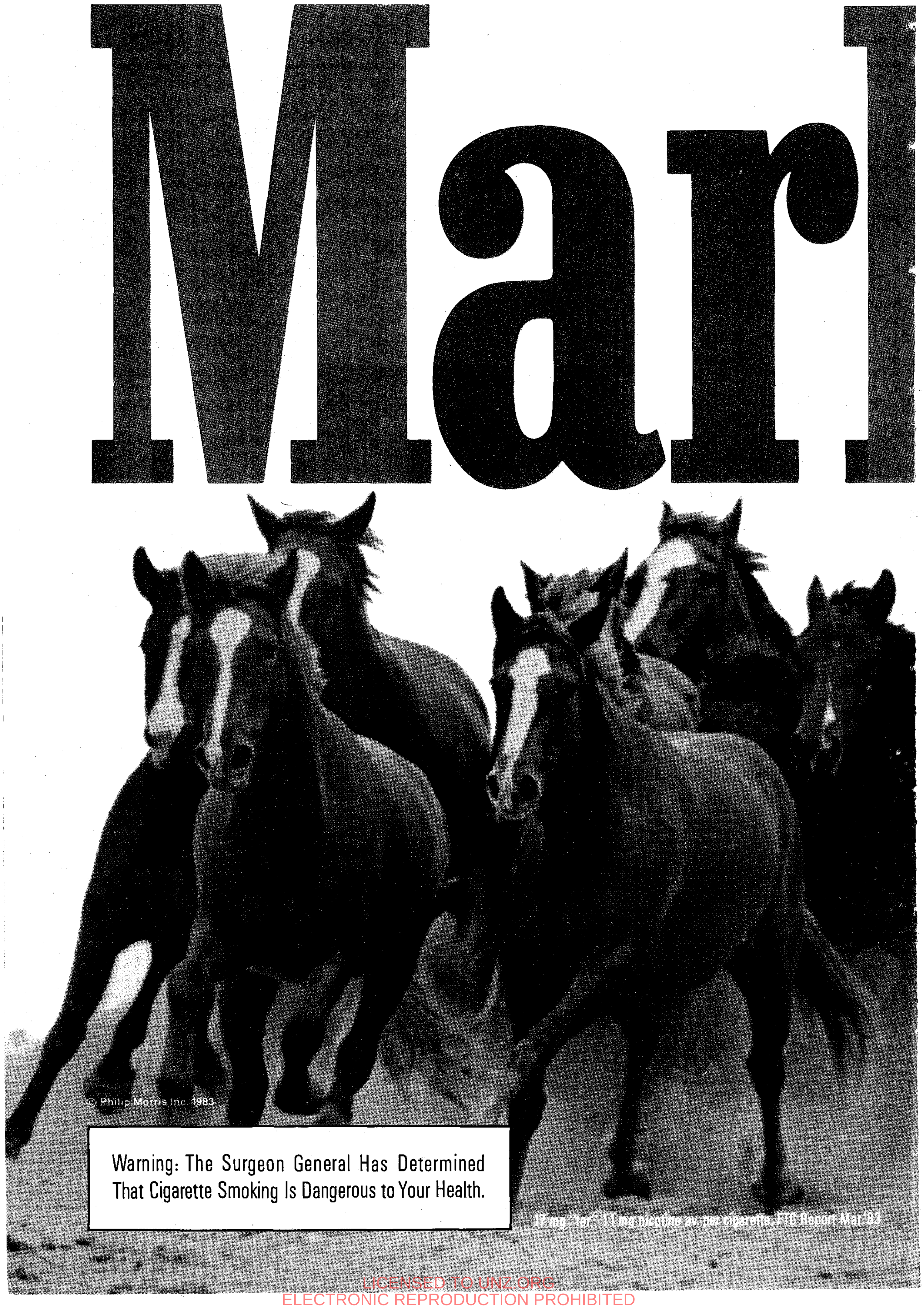
He has been working on the script for seven years, on location, at home in Los Angeles. Often, in the middle of the night, after his wife has gone to bed, he calls Termo on the phone and Termo drives him to an all-night deli, where they drink coffee and hone the script for hours. To get in shape for the movie, Rourke has trained for two years under Bill Slayton, who also trained Ken Norton, the onetime heavyweight champion, at the Broadway Gym, in Watts; Termo, who will play his trainer in the movie, drives him to and from the gym—two hours each way—every day, bandages his hands, rides a bike beside him when he jogs.

Rourke's obsessions with the film and with fighting are one and the same: He is training for the film; he is using the film in order to train. Seacat does not approve of his training, toward the movie or any other end. "When he doesn't have to beat himself up anymore, I think it'll stop. Mickey will learn to love himself. Now he doesn't."

HE AND TERMO ARRIVE at the Gap on Broadway, discover that the store does not have the blue jeans Rourke wants, and Rourke, cranky now at having wasted so much of the afternoon, hails a cab to go back to the Mayflower. "Go to Fiorucci's," he instructs Termo. "Get me a pair of baggy ones, 34 by 34—I'm built like a box.… And narrow at the bottom. And some studs or something on the side, if they're subtle. Buy two pairs," he says, peeling off more bills from his wallet. He has to go somewhere, he explains, and all he has is the pair of pants he is wearing.

"Where are you going?" Termo asks.

"Out," says Rourke, and Termo lets it pass.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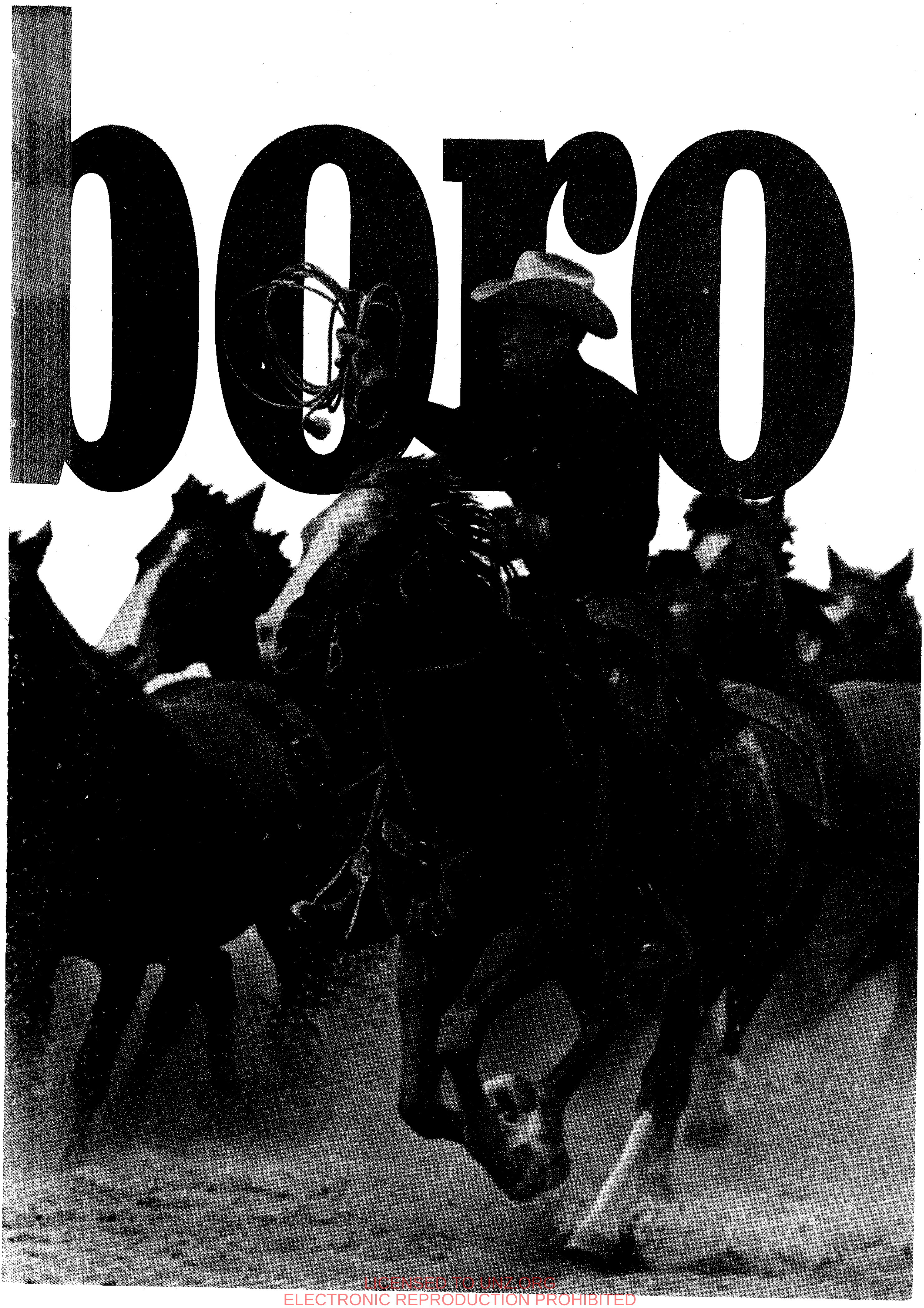
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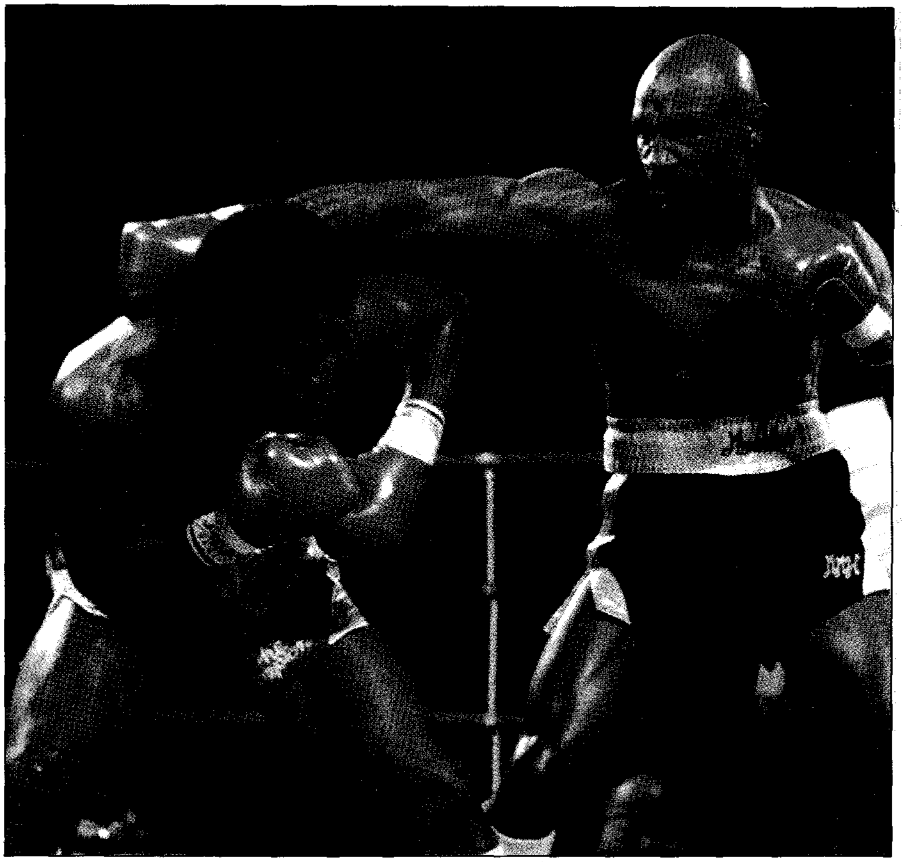
Hagler vs. Duran: Bl

By Vic Ziegel



Champion: *Pound for pound, Marvin Hagler is widely thought to be boxing's best.*

THE CAESARS PALACE PRIVATE jet was a few minutes out of Detroit when the stewardess appeared with a plate of banana slices, a plastic toothpick in each and every slice. There was fresh-squeezed orange juice for the screwdrivers. The Pac-Man game at the rear of the plane refused to take quarters. Bob Arum, the promoter of Thursday night's middleweight-title bout between Marvin Hagler and Roberto Duran, leaned back in his seat. His pant leg brushed against a bowl of red grapes. "This is the easiest fight I ever made," Arum said. He offered me a macadamia nut.

On this day, champion Hagler, managers Goody and Pat Petronelli, and Arum were the stars of airport press conferences in Detroit, Chicago, St. Louis, Denver, and Los Angeles. Arum was hoping the fight would gross $50-million, "the biggest grosser of all time." And the signs during this trip were wonderful.

Sign No. 1: When Hagler arrived at the airport in Hyannis—his training camp was in Provincetown—he was carrying two suitcases. "Look at this," Arum said. "It's just like being with a real person. I've got cockamamy ten-round fighters who wouldn't think of schlepping their own bags."

Sign No. 2: At the press conference in Detroit, the principals were seated on metal chairs on a narrow platform. At one point, Pat Petronelli tumbled over backward, landing heavily on the floor. Arum was still staring out at the audience when he said, "If that was Marvin, I'm gonna have a heart attack."

The fact is, everything has gone right for this fight. Hagler and Duran are the most attractive names in boxing, and here they are, waiting to step into the same Las Vegas ring. The guarantees for each man are substantial—$5 million for Hagler, $3 million for his challenger, who is also the junior-middleweight titleholder. Arum, who can't help himself, is predicting even larger paydays when the receipts are counted from the 3 million seats at closed-circuit sites, pay-per-view cable, foreign rights, and the sale to Home Box Office for the delayed showing a week later. The ultimate rewards, he says, could exceed $10 million for Hagler, $8 million for Duran.

And just think, none of it would be happening if it weren't for Bob Hope's eightieth birthday, Sugar Ray Leonard's hernia operation, and Roberto Duran's tears. Let's hold the tears for now.

AS PART OF THE CELEBRATION of Hope's birthday last May at the Kennedy Center, Leonard and Hagler were going to perform—skip rope, spar, trade verbal jabs—with an assist from Flip Wilson. A year earlier, Hagler and Leonard had been negotiating for a fight that certainly would have set records. Leonard's partially detached retina, and his subsequent retirement, shelved those ambitious plans.

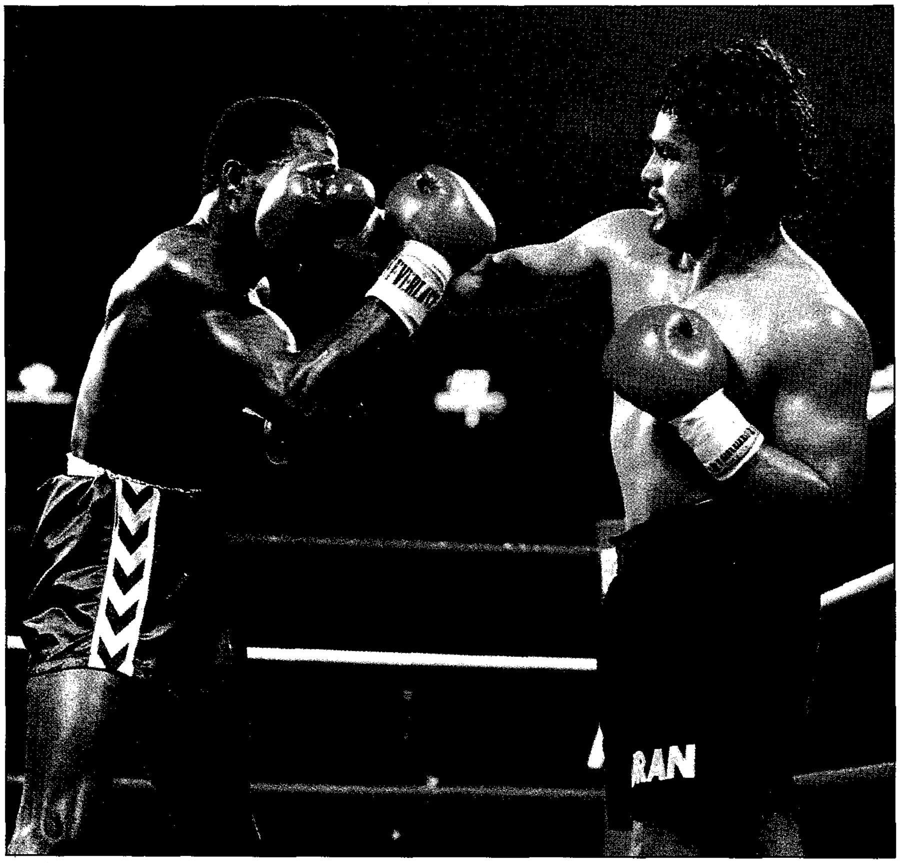
This good-natured encounter between the two had been scheduled for May 20. But Leonard's hernia attack, a few days earlier, put him out of commission.

"The producers were desperate," the promoter said. "Who could I get them?" He had Duran, training in New Jersey for a fight at Madison Square Garden against Davey Moore, the junior-middleweight champ at the time. Arum told Duran's manager, Luis Spada, that he wanted Duran for the one-nighter with Hagler. Just get him back in time to beat up his sparring partners, Spada said.

The next scene is almost too good to be true. There was no business except show business until Duran caught up with Arum. "He said, 'Hagler no bigger

Photographs: Focus on Sports.

od and Money



Challenger: *Roberto Duran took the junior-middleweight title from Davey Moore in June.*

than me,'" Arum recalled. "'After I beat Davey Moore, I fight Hagler next.'"

Arum loved what he was hearing. It had the splendid sound of cash-register bells. He found the Petronellis and said, "You know what Duran just told me?" No, but they were willing to listen. That was all the prompting Arum needed. He passed along Duran's plans to Hagler's managers. They had two thoughts.

Thought No. 1: A Duran-Hagler fight had never occurred to them.

Thought No. 2: Forget Thought No. 1. Duran wouldn't beat Davey Moore.

Who could blame them for thinking that way? Duran was going to be 32 years old the night he fought Moore for the younger man's 154-pound title. Duran's greatest days were as a lightweight, a 135-pounder. He won that championship in 1972 and gave it up six years later because he could no longer push himself away from the table. He campaigned as a welterweight for two years until a June 1980 match with Leonard for the 147-pound title. He won a narrow, if convincing, decision. If he had retired right then, he would have become one of boxing's immortals.

Instead, Duran fought Leonard again five months later—to collect a pot worth approximately $7 million. He got that and no more. Or as Duran put it that night, "*No más.*" Trailing on the three officials' cards entering the eighth round, but not all that far behind, Duran simply turned his back and quit. Jaws dropped everywhere.

Duran said he had a stomachache. That explanation gave people a headache. Roberto Duran, who had always savaged his opponents, who had brought his terrible swift sword into every bout, wasn't allowed to hide behind his tummy. Arum's theory on Duran's distress is one I can agree with.

"He was not one of your everyday family kind of guys," Arum pointed out. "Back then, he had a wild streak. After beating Leonard, he went from one big party to another, one orgy of food to another. He was up to 190 pounds.

"So he was totally and completely unprepared for the rematch," the promoter said. "Getting back to the right weight took too much out of him. In a moment of extreme irrationality, he did what he believed was the most macho thing he could do. He said 'F--- it.'"

DURAN FOUGHT FIVE TIMES IN the next two years. Three wins, two losses, lots of excuses. It's time for the tears.

"Here's the scene," Arum said. "He comes into my office with his wife, Felicidad, and his uncle. Or her uncle—I'm not sure. Roberto tells me that he's wrecked his life. He can't go out this way. He needs a chance to vindicate himself. Now he's crying."

Arum did what any man would do: He left the room. Teddy Brenner, his matchmaker, was next door. "Teddy, what am I gonna do?" Brenner argued that Duran wasn't washed up. That he hadn't caught a great many punches.

"So I went back in," Arum said, "and I told him, 'Roberto, it's gonna take hard work.' And he said, 'I promise you, this time it will be different. This time, I will kill myself. This time, blah-blah-blah-blah-blah-blah-blah-blah.'"

Duran was an unimpressive winner in his first fight for Arum, with Spada as his new manager. But last January he knocked out Pipino Cuevas, a former welterweight champion. After that fight, he told the promoter, "I'm back, I know it, I feel it." He cried some more. Arum, that old softy, gave him a title shot against Moore. Never mind that Moore had fought only a dozen times and that Duran had 75 wins in 79 professional bouts, 56 knockouts. Moore was a heavy favorite.

Hagler was at ringside, fully aware that his richest opportunity in a ten-year career depended on a Duran victory. He wasn't wild about his chances. But Moore was in trouble even before the first bell. He had weighed in that morning a pound too heavy and had had to sweat it off, right then and there. It was reported after the fight that Moore had had two teeth removed four days earlier, a terrible piece of timing.

The Garden was sold out, and it was a solid Duran crowd. Moore went straight to Duran, and that was the last of his mistakes. Duran is never more effective than when his opponent is right in front of him. He knocked out Moore in the eighth round. As soon as the

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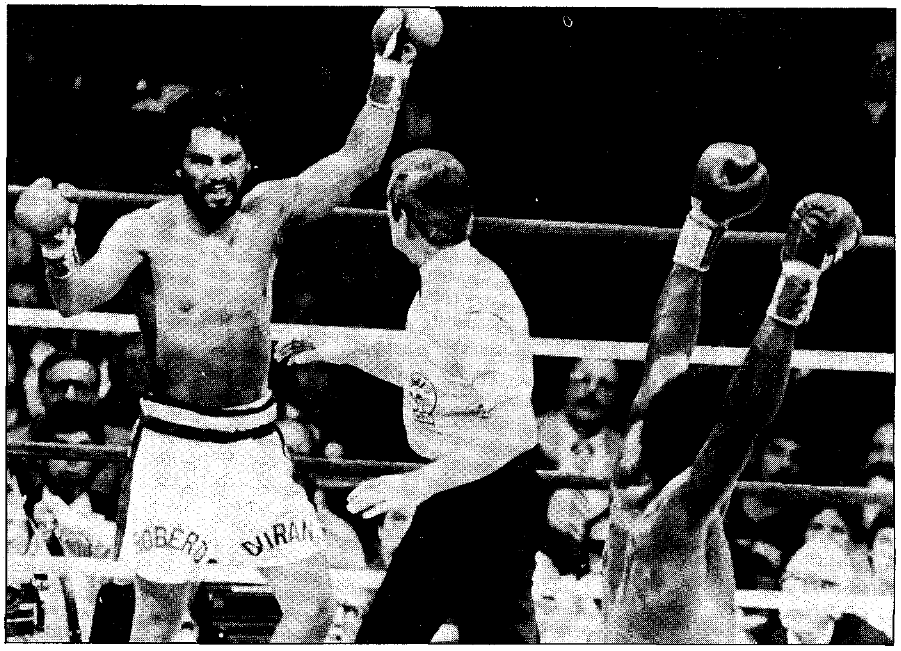
referee stopped the fight, Hagler, delighted, leapt into the ring. The fact is, he's still jumping. "He's got the reputation, the name," Hagler said, "but he hasn't been in there with a fighter like myself, a fighter who's just as nasty and mean as he is. I don't think he'll be that much of a problem."

Most of the fight community agrees. Once again, Duran is a serious underdog, the betting in Las Vegas opening with Hagler a three-to-one favorite. "He's had his day in the sun, he's made his big money," Hagler said. "Now I believe it's my turn. All I'm thinking is 'Don't play with him, bust him up.' I'm planning on tearing his head off."


No más: *In 1980, Duran quit against Ray Leonard and lost his welterweight title.*

Hagler, a menacing-looking sort, didn't smile when he delivered those lines. And he didn't enjoy hearing the suggestion that Duran may be washed up. "I can't think like that," he said. "That's what Davey Moore thought, and now he's running around with Davey Moore's belt. I don't think he can produce what he did against Leonard the first time. That fight was the highlight of his career. This is the highlight of mine."

The middleweight champion hasn't been beaten since 1976. He has 57 successes—48 knockouts—in 61 bouts. He won the title on a knockout, and every one of his seven defenses has ended in a knockout. Despite those unconscious numbers, Hagler isn't a slugger. A southpaw, he gets bruising results from a remarkably accurate right jab and hook. When he backs up, punching, it's often the opponent who is in trouble. He has never been off his feet. He trains diligently. He shaves his head.

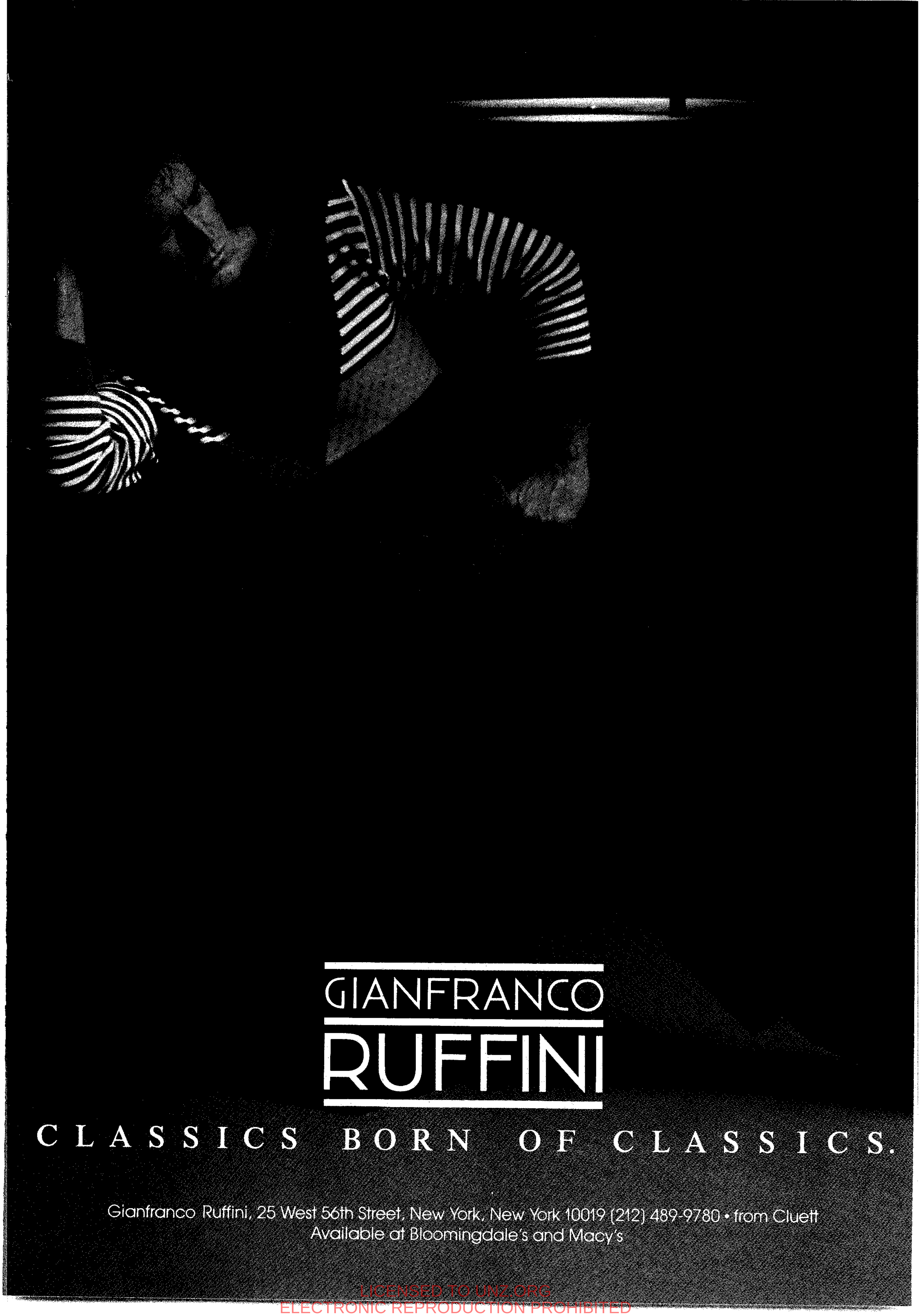
Three times, *The Ring* magazine had a panel select the best boxer in the world, pound for pound. The first two years, Hagler finished second to Leonard. He moved to the top only after Leonard retired. "The boxing world is very aware of my capability," Hagler said. "Now that Leonard is out of it, it's my turn to show the public where I stand."

When he was training for his last title defense, last May, Hagler was talking about retiring. He would make up his mind while he drove a camper through a five-week, 36-state trip with his wife and four children. People recognized the head. "My kids loved watching me on TV and seeing me in the papers," Hagler said. " 'Daddy, you're not going to quit; you're not getting hurt yet.' It was the best medicine for me. It picked me up. Things are just starting to happen for me. I can't let Duran take away everything I've worked so long and hard for."

Jim Jacobs manages a world champion (lightweight Edwin Rosario), owns the world's largest collection of fight films, and is a serious student of the sport. He finds no mystery in this match. "Unless a higher power intervenes—I mean unless Hagler is struck by lightning entering the ring—I can't see him losing. Duran is ten years beyond his best time. Since his first fight with Leonard, you have to subtract 80 percent from his ability and then add thirteen pounds of fat to his body. If you know anybody who wants to bet on Duran, send him to me."

I HAVE A FEW PEOPLE WHO MIGHT BE interested. Al Braverman, a veteran boxing man, worked in the corner with four of Hagler's opponents. "Hagler's sensational if you let him bide his time," Braverman argued. "He'll slip to his right, slip to his left—stick, stick, stick, he can pick you apart. But he has to set his own rhythm. Duran won't show Hagler any respect. He'll bob and weave, he'll bend, he'll get inside by slipping and sliding punches. If

Photograph: U.P.I.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you do that to Hagler, you louse him up. Hagler wants to be in the middle of the ring, but Duran can bull him into the ropes. Now, ask yourself this: Who ever knocked Duran out?" Nobody, that's who.

Braverman hated Hagler's first attempt at the middleweight title, four years ago, a controversial draw against champion Vito Antuofermo.

"He pat-a-caked against Vito when he should have been the bull," Braverman said. "He grabbed, he held, he showed plenty of puppy in that fight."

Don Elbaum, an Atlantic City promoter, recalled the same scene. "I still see Vito tagging Hagler in the last four rounds, and Vito was a guy without a punch," Elbaum said. "If that's Duran in there, I give him a hell of a shot. After eight rounds, Hagler has a reputation for backing down and taking a look at what he's in the ring with. If he can't eat you up by then, the fight can turn around."

J. Russell Peltz, another Atlantic City promoter, provided Hagler with five opportunities to show his stuff in Philadelphia, home of the meanest middleweights. Two of those fights became the only losses on Hagler's record. "I can't see Hagler losing," Peltz told me. "Duran may have the style to beat a Hagler, but at this stage in his career I don't see him being able to use that style. The only thing that bothers me is that all the fight people I talk to feel the same way. When that happens, I worry."

LOU FALCIGNO HAS MORE THAN his opinion on the line. Falcigno, a closed-circuit exhibitor, will be offering the fight in 109 buildings in New York, New Jersey, New England, Florida, Illinois, and, "because nobody else seemed to want it," Virginia. His strongest area is New England, Hagler country. He may even have to add a dog track in Massachusetts. New York usually does well. Then again, Falcigno has never had this many screens available.

"At the Duran-Moore fight," Falcigno said, "I saw Spanish, black, young, old, women—you name it. A total mix of audience, a promoter's dream. I kept saying, 'Wouldn't it be nice if Duran won,' but I didn't think it could happen. Frankly, I was planning to take the summer off. Now I'm involved in something that's twice as large as anything I've ever done. I'm either a genius or an idiot."

It's a gamble that seems ready to pay off for both fighters and the promoter. That doesn't mean Arum will stop trying to sell. The Caesars Palace jet was between Chicago and St. Louis when the promoter said, "I always pictured Duran as much smaller than Hagler." He glanced at the champion, who might have been asleep, a blanket pulled under his chin. Arum lowered his voice. "They're exactly the same size." ■

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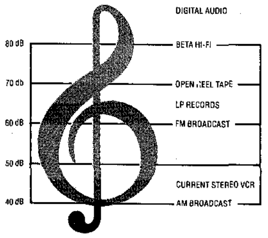

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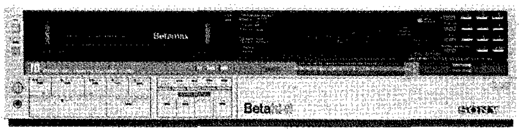

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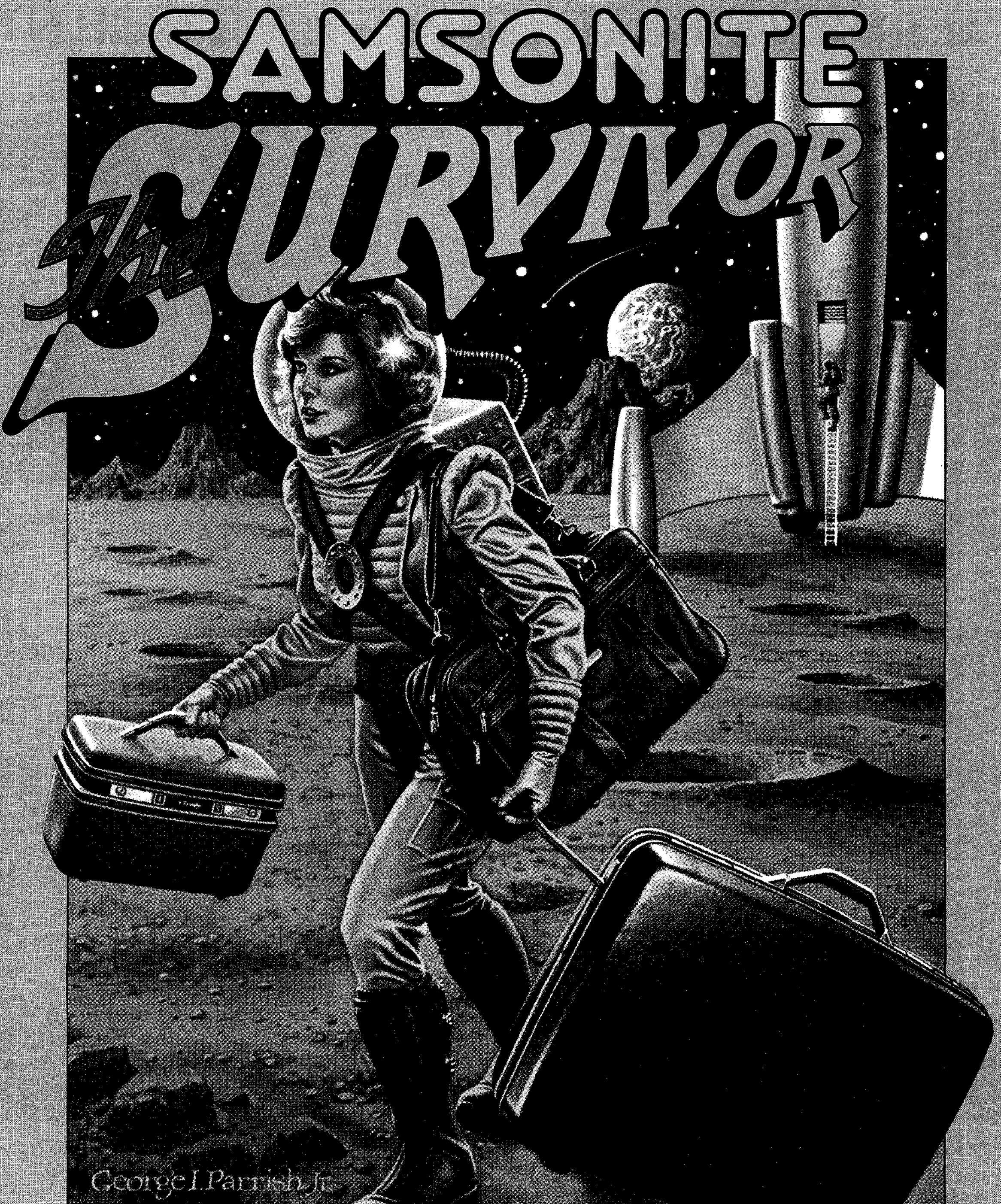

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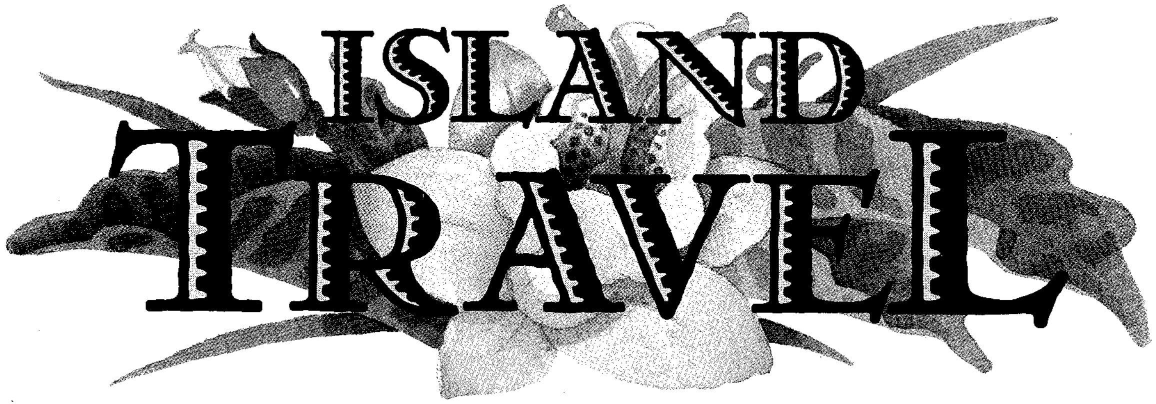


ISLAND TRAVEL

When you need a respite from city life, you're lured to the Caribbean. Here is a guide to the pleasures of fourteen islands and Mexico's Caribbean, the Yucatán—places to be languorous, active, or sybaritic.

By Sandra Hart

SOME TRAVELERS' IDEAL CARIBBEAN may be as simple as a coral strand, a green palm, a blue sky, and a bluer sea. But the Caribbean offers more than a pretty backdrop for a snooze. The exotic choices available may lure the most slothful visitors out to nibble chimi-churri, watch a few chukkers, or chat up the characters at Graham Greene's favorite hotel. (All prices apply December 15 to March 31. One peso, as of last week, was $1.)

SPORTIN' LIFE

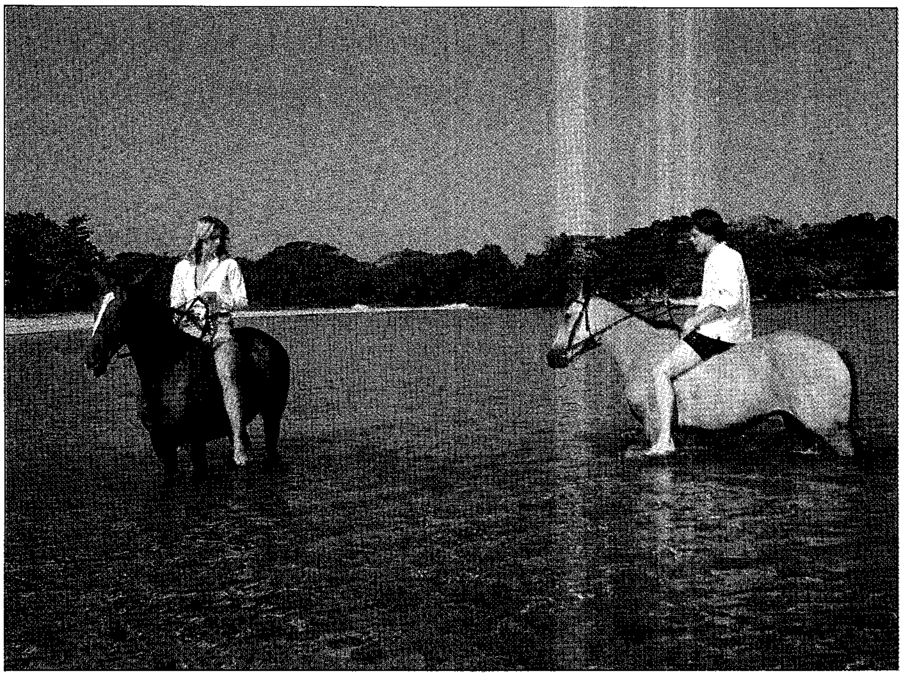
ONE OF THE MOST RELAXING pastimes is watching other people perform manual labor. On the Windjammer cruises, you can lie back and have this pleasure under the ballooning canvas of a two-, three-, or four-masted ship, or go in for the heartier fun of helping the crew haul sails or polish brass. The seven ships in the Windjammer fleet set sail from Nassau and Freeport, in the Bahamas; Phillipsburg, St. Martin, in the West Indies; St. John, Antigua; Fort-de-France, Martinique; and Roadtown, Tortola, in the British Virgins. (P.O. Box 120, Miami Beach, Florida 33119; 800-327-2600; $425 to $800 per person, depending on cabin, ship, and length of cruise.) These include the four-masted, 286-foot *Fantome,* once owned by Aristotle Onassis, and the even more lux-

Jammin' the blues: *At sea in the four-masted* Fantome, *of Windjammer "Barefoot" Cruises.*

Photograph by Sandra Hart. Illustrated by Mary Lynn Blasutta.

urious *Mandalay,* the only vessel with hot water and double beds in all cabins. There's also the 140-foot *"Barefoot" Rogue,* a supply ship out of Freeport that makes three-week swings among the others and carries fourteen passengers in its paneled staterooms.

Whatever the home port, all seven ships pull out at noon each Tuesday, to the strains of "Amazing Grace," on their six- or thirteen-day cruises. Passengers awake each day to coffee, baked-on-the-premises rolls, and a different island. The captain and senior crew are mostly European, the deckhands island boys. One of the crew will stand by if you want to take the helm and temporarily be master or mistress of a 200-foot schooner with all sails raised.



Riding on a pony: *Across the river near Chukka Cove Farm, in Jamaica.*

No social activities are scheduled during the day, but at least two evenings a week local steel bands come aboard to play reggae and calypso music, and dancers have their skills tested by the addition of plentiful rum and a swaying dance floor. And on the three ships commanded by Scottish or Welsh captains, there is a full-dress dinner (kilts are worn) on the last night.

THE SPORT OF PRINCES AND playboys, and perhaps the world's most dangerous game, polo is available for courageous riders and thrill-seeking spectators at Casa de Campo. (P.O. Box 140, La Romana, Dominican Republic; 809-682-2111; $160 to $195 per single or double, $220 per one-bedroom golf villa per day, $340 per one-bedroom deluxe villa per day.) Gulf & Western maintains a stable of 2,500 horses there, about a tenth of them Argentinean ponies, selected for their toughness, intelligence, and sensitivity.

Maharaj Jabar Singh, a former eight-goal player (the highest rating is ten, and there are only two ten-goal players in the United States), is in charge of the horses and will give instruction ($22 per half-hour). "If the person is weak in basic riding," he says, "I have him take riding lessons here [$15.50 per half-hour]. Then, if he stays at least a week, he can work on one-on-one polo, either with myself or any of my six assistants." Prospective riders should come equipped with proper boots and their own insurance policies (fall with your pony and you get a quick lesson in polo priorities: The horse is tended to first).

When the Maharaj decides you're ready (which for good riders could be after just a few hours of training), you graduate to actual play. Two teams of six do battle for a period of seven minutes (a chukker). Then the ponies are changed, and the players keep at it for five chukkers more. Games are held each Tuesday, Thursday, and Saturday in the late afternoon; it's $10 to play, and watching is free.

THE CLUB MEDS (THERE ARE seven in the Bahamas and Caribbean, with an eighth scheduled to open next December in the Turks and Caicos) provide a uniform quality of good food and lodging, but the athletics on offer vary from beach to beach. (3 East 54th Street, New York, New York 10022; 212-258-2633 or 800-528-3100; $499 to $910 per person per week, including meals and activities but not airfare.) On Eleuthera, the Bahamas, vacationing adults and children can learn how to be trapeze artists, jugglers, and clowns in the club's circus tent. Eleuthera is also the village where scuba divers get the most scenic view: It's an hour by speedboat to the "blue holes," a complex of underwater craters, tunnels, and grottoes.

At Buccaneer's Creek, on Martinique, visitors can get in shape for whatever sport they fancy with aerobics, hydrocalisthenics, weight lifting, stationary bicycles, yoga, and gymnastics with disco accompaniment. In the Paradise Island Club Med, just off Nassau, serious tennis players can hit the courts whenever they like—there are twenty of them, Har-Tru-surfaced, and nine are lit for night play. You'll be matched with partners on your level of the game (nine divisions) and can take lessons morning or afternoon, at which you can watch yourself on videotape.

HORSEBACK RIDING IN THE country takes on a different aspect when the country is Jamaica. You can spend an hour or most of a day trekking through the blue hills, picnic beside a rushing river. Bernard Cooke, general manager of Prospect Plantation Tours, four miles east of Ocho Rios, offers visitors three tours of the estate. The one-hour trip (with guide) takes a few riders through the coffee and cocoa crops, lemon, lime, and orange trees of the plantation. On the hour-and-a-quarter ride, you follow a stream of rapids and pools to the White River Gorge; the two-and-a-quarter-hour version is topped by a view of the towns of St. Mary's and St. Ann's from 400 feet above sea level. (P.O. Box 38, Ocho Rios, St. Ann, Jamaica; 809-974-2058; $8, $10, and $12, respectively.)

Chukka Cove Farm (P.O.Box160,Ocho Rios, St. Ann, Jamaica; 809-974-2593) will move into larger quarters in January, and it now has a new director, Jan Royce Conant, a judge of the American Horse Show Association. Conant gives private lessons to skilled riders; it's $25 to be instructed by one of her assistants, $30 for a two-hour trail ride in a small group. You can also go on a picnic ride (three hours at $75 per person or five hours at $100), which takes you through a working plantation, along a mile of open beach, and into the mountains. Stops are made at ruins of early-nineteenth-century buildings, and the picnic itself ("jerked"—spicy, grilled—pork, chicken, or beef, salad, fruit, and wine) is held on a riverbank or beach. Chukka Cove Farm will also design an overnight trek into the blue hills, stopping at one of the well-equipped campgrounds on the way.

Hotels throughout Jamaica will also arrange rides. Prices vary, but the average is $15 an hour. In Montego Bay, call the Half Moon Club (809-953-2211), Seawind Beach Resort (809-952-4874), or Trelawny Beach Hotel (809-954-2450); in

Photograph: Jamaica Tourist Board.

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ENCHANTING AS IS THE VIEW from Cormier Plage, a 30-room resort in northeast Haiti, more beguiling sights lie under the water. Owners Jean Claude and Kathy Dicquemare will take you on dives to the wreck of a modern Norwegian freighter and a sailing ship that sank during the Civil War. (P.O. Box 70, Cap-Haitien, Haiti; 509-3-2-1000; $40 for a day's dive.) Not far away, in 1968, the remains of the oldest ship in the New World was discovered—a Spanish galleon that is thought to be the *Pinta* or the *Santa Maria*. Cormier Plage is a three-and-a-half-hour drive from Port-au-Prince along a new, well-paved road.

Only an hour from Port-au-Prince, Alan Baskin (P.O. Box 851, Port-au-Prince, Haiti; 509-1-2-5773) supervises twice daily dives from the Kaliko Beach Club ($30 for an hour-long dive, $140 for six dives).

In the Virgin Islands, undersea explorers can have as their guide one of the most celebrated divers in the Caribbean. Bert Kilbride, who found the remains of the seventeenth-century *San Ignacio* (he hopes to raise its booty of diamonds, bullion, and Spanish coins by Christmas), takes certified divers to almost all the notable wrecks in the British Virgins. (P.O. Box 40, Virgin Gorda, British Virgin Islands; 800-494-2746; $60 for a day trip with two dives, $165 for three days, $265 for five days; $60 for three-hour course for uncertified divers.) A 42-foot Chesapeake Bay oyster boat leaves the North Sound area of Virgin Gorda in the early morning and returns in the late afternoon from a trip that may visit, among others, the R.M.S. *Rhone,* a steamer sunk in 1867 that was used in the filming of *The Deep;* the *Paramatta,* a side-wheeler that went down in 1853; and the *Astrea,* a 32-gun frigate of the Royal Navy, with 27 of its original guns still visible.

Certified divers who want to spend as much time as possible on the sea as well as under it can sign on with Virgin Island Water Safaris. (P.O. Box 9997, St. Thomas, U.S. Virgin Islands 00801; 800-774-5950 or 800-524-7676.) This company operates a fleet of 30 boats that go on week-long cruises to wrecks, reefs, walls,

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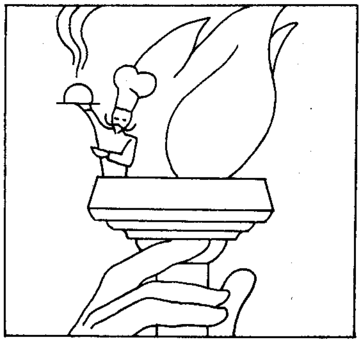

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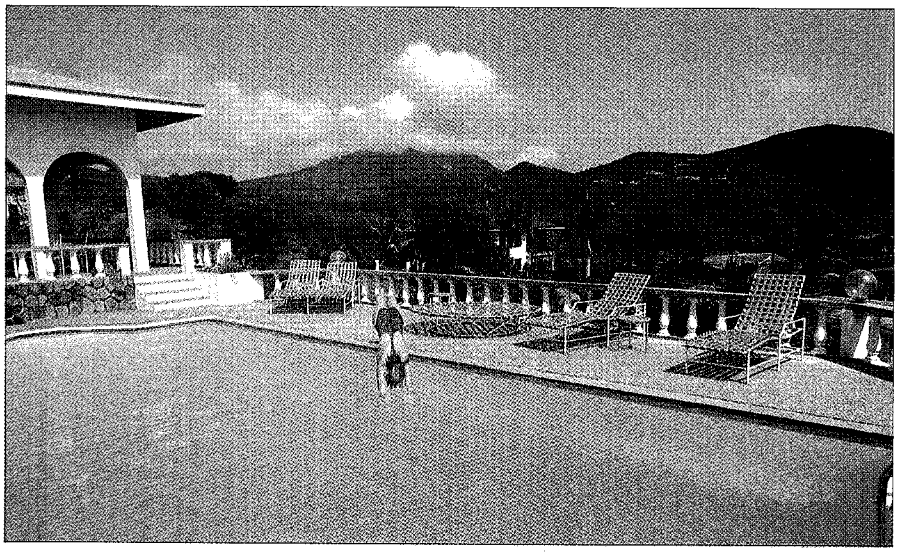
and tunnels for day and night dives (with underwater lights). Prices vary with the craft, but among the possibilities are the *Alyan,* a 45-foot boat that carries two divers for $2,000; the 82-foot *Rushcutter,* with jet skis, Windsurfers, water skis, and videocassette player, which takes up to eight divers for $9,600; and the 58-foot trimaran *Tri-World,* equipped with Windsurfers, Sunfish, underwater cameras, and videocassette player, at $4,250 for four divers or $5,250 for six. The mate (and wife) of the *Tri-World's* captain, Jennifer Royle, will conduct a certification course for novice divers for $200.


Photograph: Villa Leisure.

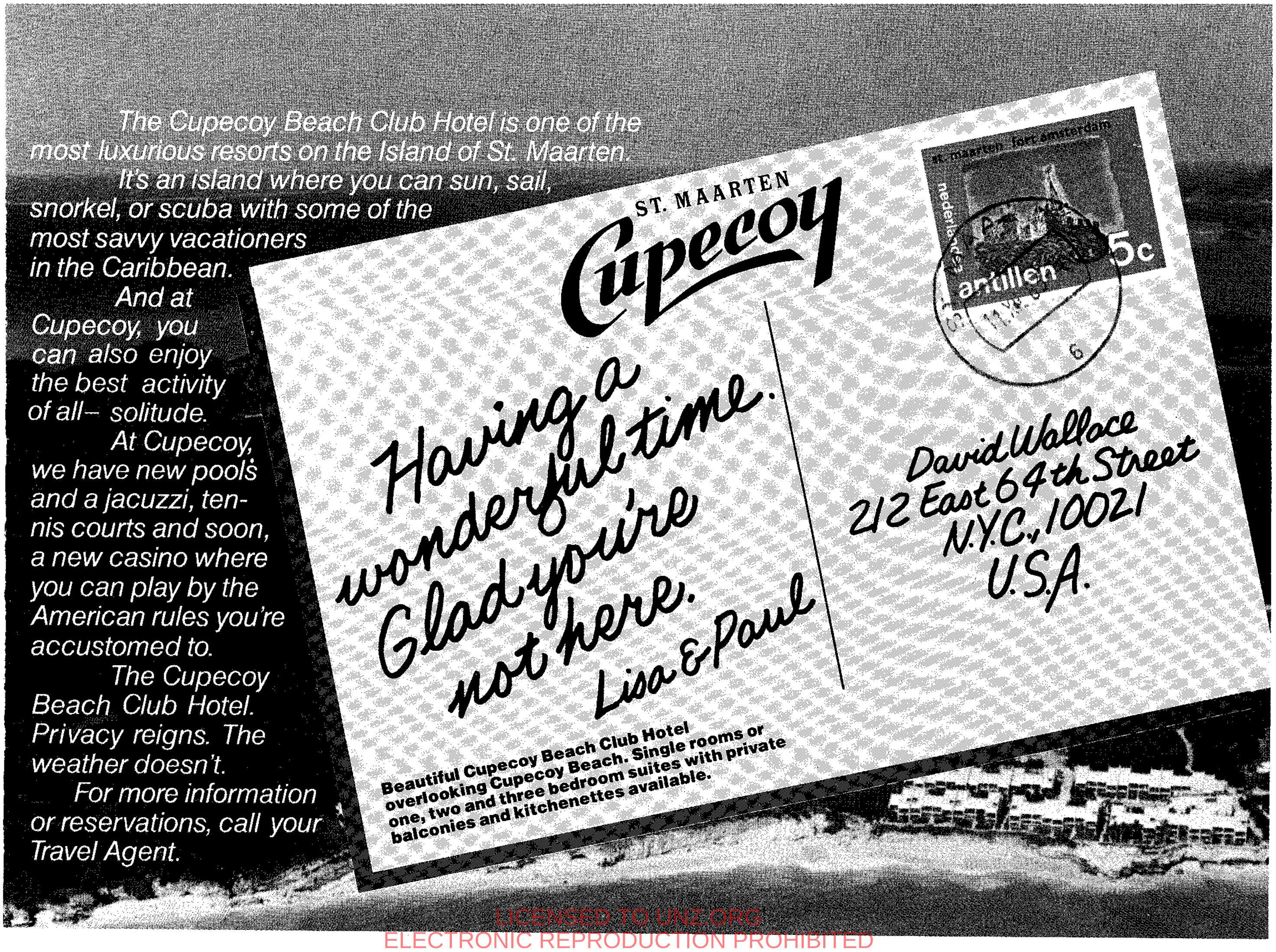
By the beautiful pool: *A Montserrat hideaway, for rent from Villa Leisure.*

VIVA VILLAS

THE MOST LUXURIOUS WAY TO loll in the Caribbean is the way the wealthier residents do—in a villa with sea and swimming pool right outside and a household staff to do your bidding. Rental agents have lists of these posh retreats, as well as of more modest condominiums.

Villa Leisure, an agency for more than 700 holiday houses in Jamaica, St. Martin, St. Lucia, Mustique, St. Thomas, Barbados, and Montserrat, will make you feel as if you really lived on the island. (411 Park Avenue, Scotch Plains, New Jersey 07076; 201-322-8525.) At the airport you will find a car you can drive to your villa; the place will be supplied with food and liquor and at least one maid. Owner Peter Collard says visitors should be aware that staff requirements can vary greatly: On St. Martin, for instance, cooks are not provided, because that half-French, half-Dutch island is thick with fine restaurants; in Jamaica, however, almost all villas come with a cook, maid, and gardener.

Collard is also among the agents representing a group of villas that sound like a rock fan's dream vacation—and at bargain prices. Such stars as Stevie Wonder, Elton John, James Taylor, Duran-Duran, and the Police drop down to Montserrat to record at Air Studio, and often don't stop the music there; locals and visitors pack the tiny Town House to hear them carry on playing well into the night. More than 100 simple but comfortable villas in the area are for rent. "Halcyon Haus," for instance, sleeps six in three bedrooms. It has a large swimming pool and patio and can be had for



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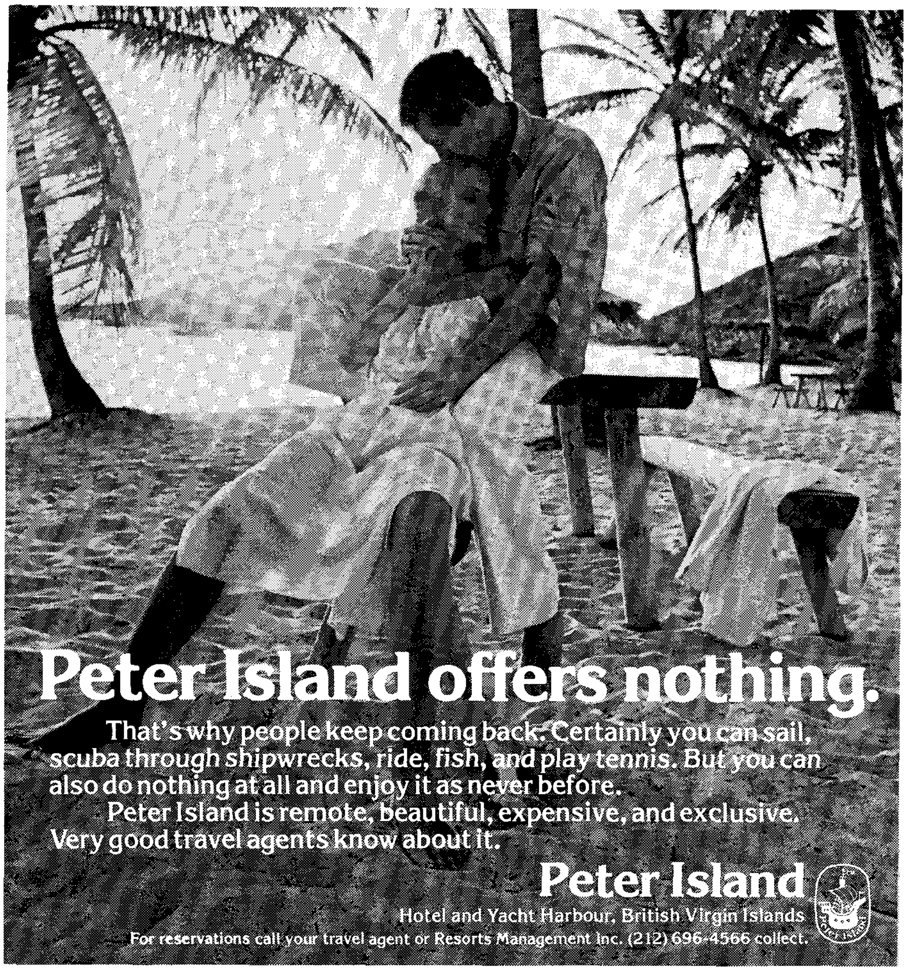

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$1,435 a week (cook and maid service included). Six people can also occupy the three-bedroom "Brokes Palais," which comes with a crescent-shaped pool, cook, and car for $1,785.

AT HOME ABROAD IS ONE OF the agencies representing the most famous Caribbean hideaway—Princess Margaret's "Jolies Eaux," on Mustique. Her modest four-bedroom house, with the princess's own (very discreet) servants, rents for $3,200 a week. The royal retreat is free only from mid-November to December 24, but you can also play in the pretty waters off Colin Tennant's Moorish mansion (available until December 10; cook, maid, and Jeep included). Six people can be accommodated for $3,000 a week, one couple in the solid-silver bed in the main house, the others in thatch-roofed guest cottages.

Owner Claire Packman has a list of some 500 vacation houses throughout the Caribbean, many with full staff, on Barbados, Jamaica, Mustique, and in the Dominican Republic and Virgin Islands. (405 East 56th Street, Room 6H, New York, New York 10022; 212-421-9165; $35 registration fee.) The average cost of a two-bedroom villa, she says, is $250 a day, and "there is no such thing as a one-bedroom villa."

CYNTHIA FREEMAN, OF HOLIDAY Homes and Yachts, lists about 450 villas on such islands as St. Martin, Jamaica, Barbados, and St. Thomas. (183 Madison Avenue, New York, New York 10016; 212-683-0400 or 800-223-1682.) The average rental for a good three-bedroom house with staff is about $3,000 a week. Some bargains are available, though—among them "Providence," the four-bedroom Montserrat villa where Paul McCartney slept; eight people can be accommodated in this place, which has a swimming pool, Jacuzzi, and daily maid service for $1,275 a week.

IF YOU ARE OFF TO ST. BARTS—A resort of Rockefellers, Rothschilds, and Liza Minnelli—the people to call (or telex—mail is slow) are Roger and Brook Lacour. Their SIBARTH agency represents 54 properties, all with maid service; car or Jeep can be hired, too. (P.O. Box 55, 97133 Gustavia, St. Barts, French West Indies; 596-87-62-38; telex, 919-291-GLSI-BART.) An average rental for a two-bedroom villa is $1,200, $2,020 for three bedrooms. Guests are met at the airport and given a Jeep tour of the eight-square-mile island. The three rotisseries, where dishes can be ordered in the

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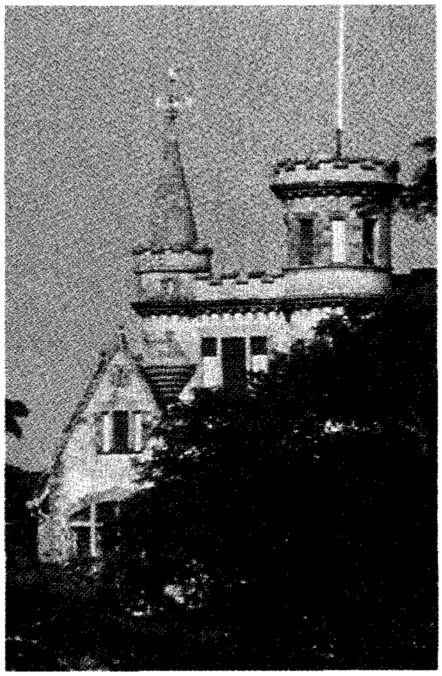

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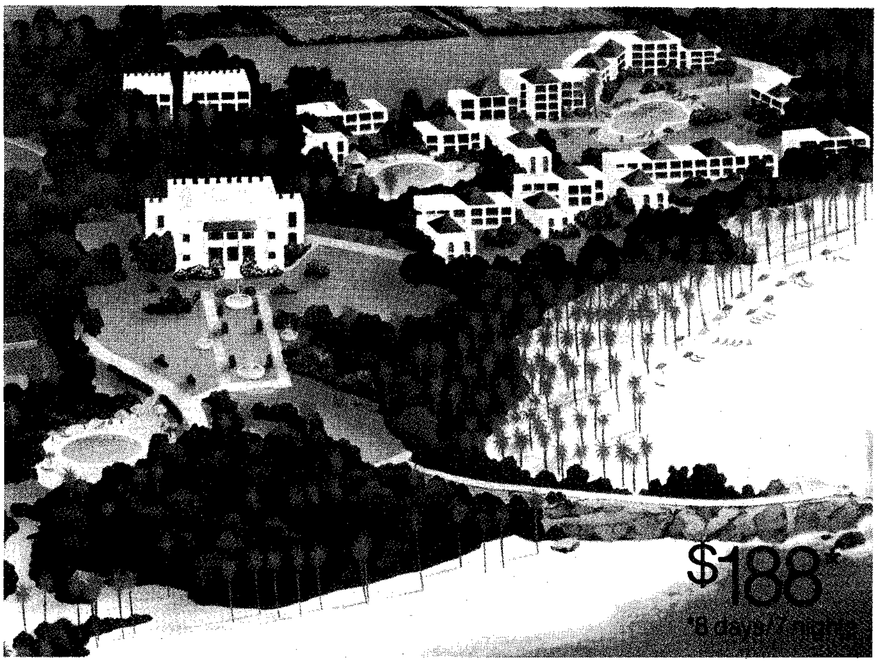

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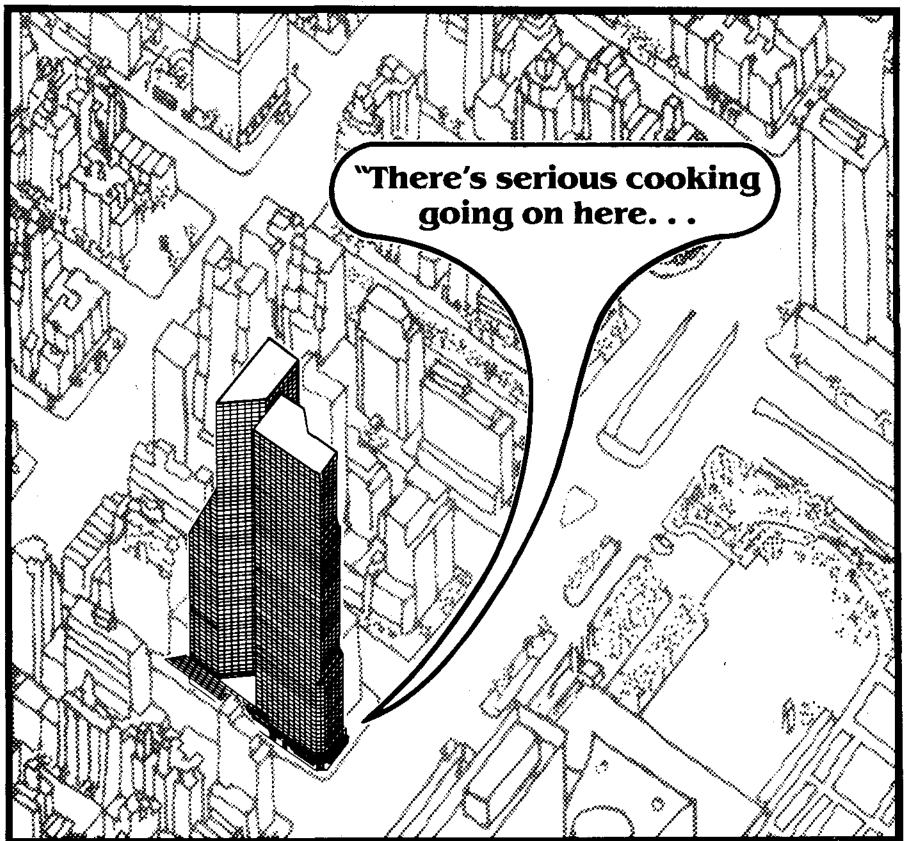
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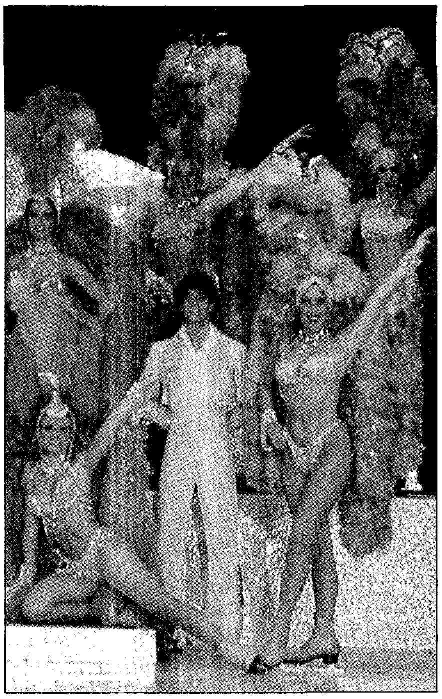
morning for pickup in the afternoon, feature daily specials, among them lobster or barbecued chicken, which have been taken out by such off-duty cooks as Craig Claiborne. There are also more than a dozen good restaurants on this island popular with French vacationers.



Feathers fly: *At the Palace's Showplace.*

HIGH LIFE

WHEN HAVANA WENT OFF limits, San Juan, Puerto Rico, and Santo Domingo, in the Dominican Republic, took its place as sparkling, amusing, and pleasantly decadent cities of the night.

The cobblestoned streets of Old San Juan, bordered with flowers spilling from the wrought-iron balconies of old colonial houses, are a romantic route for a moonlight stroll (on moonlit weekday nights, at least; weekends, you may be jostled into a romantic cul-de-sac by packs of cruising teenagers). Along the way you can stop at one or several of the cafés that have opened in the past few years. The Cafe 1897 (105 Calle Cristo; 809-725-7761), a new establishment in an eighteenth-century building, has a pianist on Friday and Saturday nights who plays nineteenth-century music. The café is open weeknights until 3 A.M., weekends until 5.

The Cafe del Puerto, opposite Pier 3, which overlooks the harbor, filled with gaily lit cruise ships, is a private club that is open for drinks or dinner from 6 P.M. to 2 A.M. to visitors who phone from

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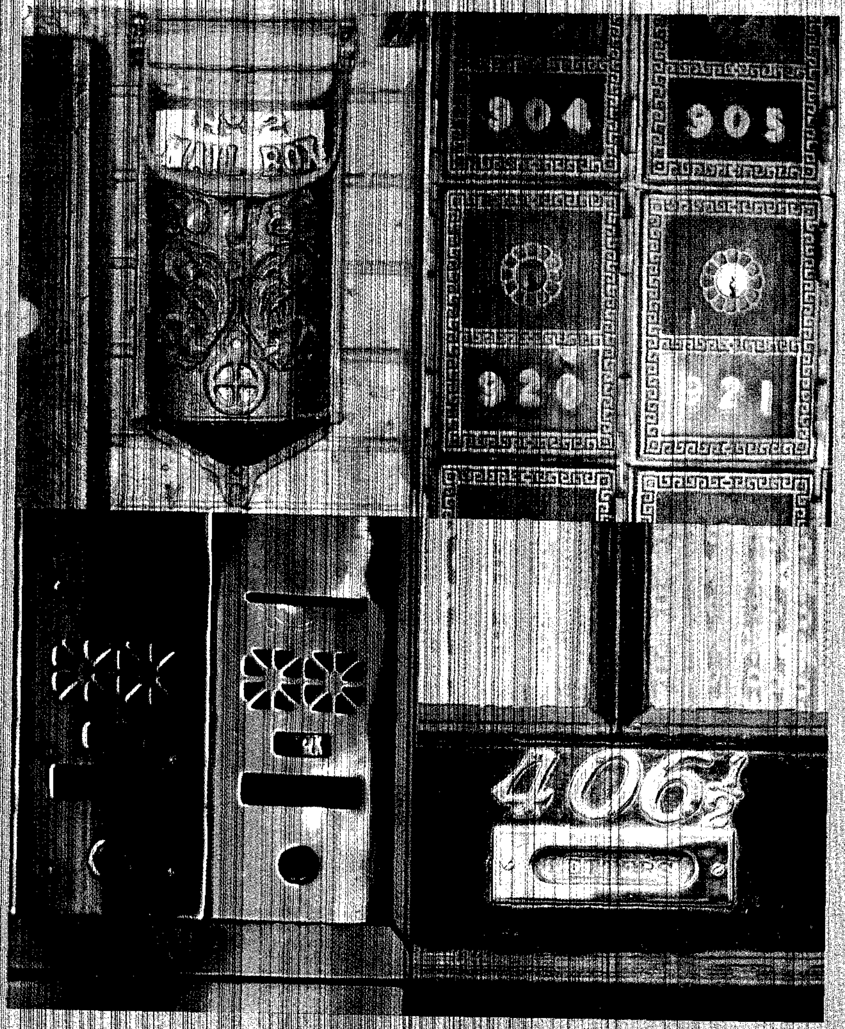

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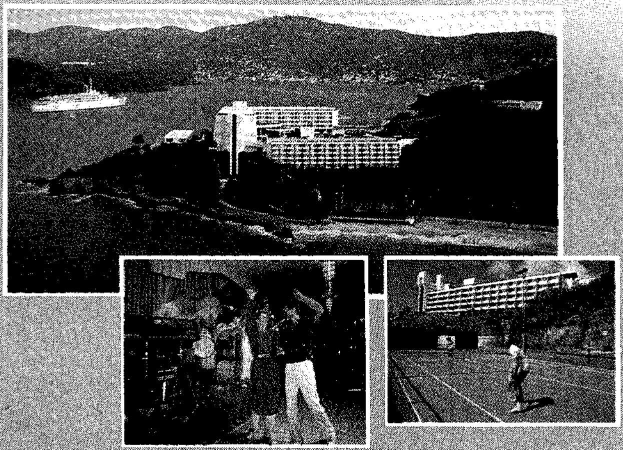

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their hotel (809-725-1500). On weekends it's open for music appreciation as well—in the dining room of this 200-year-old former warehouse or the jazz salon or discotheque from 6 P.M. to 4 A.M.

At the Butterfly People (152 Calle Fortaleza; 809-723-2432), where specimens from an enormous *Lepidoptera* collection adorn the eighteen-foot walls, a variety of entertainment goes on every Thursday, Friday, and Saturday night from eight until well into the next morning—recitals, film showings with the directors on hand, "anything," say the owners, "that isn't a disco." In their Palm Court Café, you can have a full meal or just a glass of wine.

Shinier, and more frenetic, nightlife is available at the big hotels. The Showplace Supper Club, at the Palace Hotel (Route 187, Isla Verde Road; 809-791-2020), has a Las Vegas tits-and-feathers-type ice show called "B-Dazzled" (with dinner, $32 to $37; with two drinks, $17.50). The production begins at 9:30 each night with "New York, New York" and ends 75 minutes and many pink and silver plumes and figure-skating maneuvers later. The Palace also houses the Latin Lounge, where two alternating groups play for dancers of salsa, merengue, bolero, tango, or rumba Wednesday through Saturday 7 P.M. to 3 A.M. (two-drink minimum, no cover charge).

The Condado Holiday Inn (999 Ashford Avenue; 809-721-1000 or 800-238-8000) has imported "Marcelo Fiesta Fantástica," a flamenco show from Madrid, for its Copa Room (9 and 11:15 three nights a week, subject to change; $20 cover charge includes two drinks and service). Also at the Holiday Inn are La Fiesta Lounge, the island's premier singles bar, where four combos spell one another nightly, and Isadora's, one of the two top discotheques in San Juan.

From December 2 through 22, the Club Caribe, in the Caribe Hilton (San Jeronimo Grounds; 809-721-0303), will feature Marco Antonio Muniz, a Mexican singer in his eighteenth year there (8 to 3 nightly except Monday; $12 to $18 cover charge, depending on the entertainer—Chita Rivera has been booked for later in the season). The Hilton discotheque, Juliana's (9 to 4 nightly; no cover charge), the other hot spot, is a private club, but guests of the hotel are admitted.

At Cafe 1919, in the Condado Beach Hotel (Ashford Avenue; 809-721-6090), Latin singers entertain in a dark, cozy, Victorian-parlor-like setting of heavy drapes and old photographs (7 to 1 nightly except Monday; $7 cover charge).

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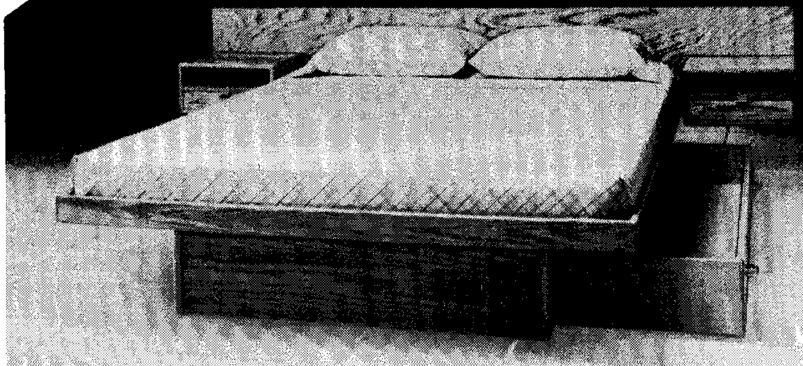

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ISLAND TRAVEL

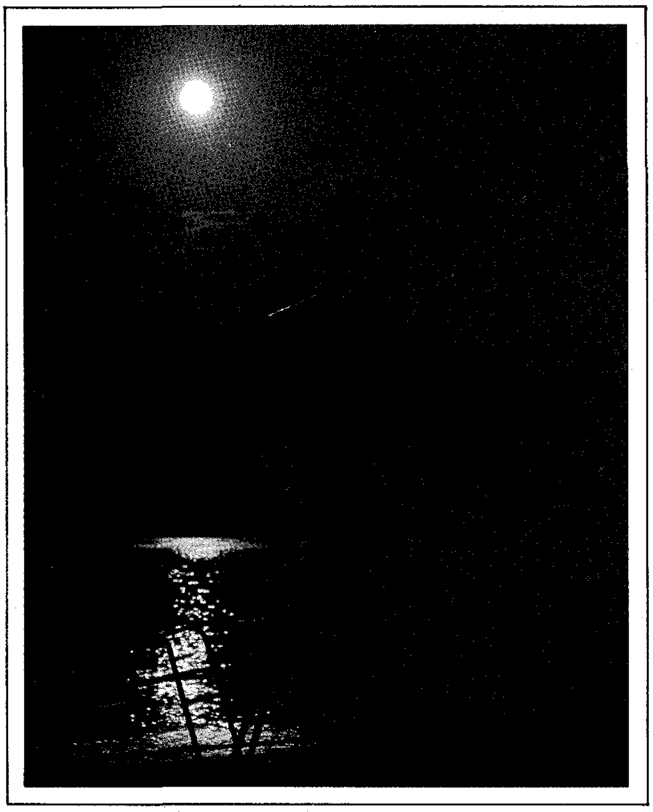
For an unusual night outside the town, try the Posada El Cuatro y el Cavaquinho, where on weekends owner Jose Juan Morales presides over a twelve-hour country-house party. A 30-minute drive into the Caguas hills brings you to the *posada*, which has a spectacular view of the surrounding villages. Visitors wander through the house, the patio, and the seven-acre garden, nibbling cones of spicy beef or the bread that is baked in an open kitchen. Taped or live Latin music plays from 2 P.M. to 2 A.M., and there is a cover charge of $5. Call Señor Morales for directions (809-754-7950).

NIGHTLIFE IN SANTO DOMINGO doesn't start till about eleven, but then it never seems to stop. The main street for stepping out is the Malecón, the wide avenue that parallels the sea and is thick with peddlers selling fantastic balloons (helium-filled 747s among them) or chimi-churri (snacks of spicy sausage and grilled chicken) well past midnight. You can gamble at one of the casinos, or have dinner in a seafood bistro until 4 A.M. Or ride above it all, viewing the streams of pleasure-seekers from a horse-drawn carriage.

Santo Domingo has the largest, and probably the loudest, nightclub in the Caribbean—the Maunaloa (Centro de los Héroes; 809-532-3207), which seats some 500. The all-Spanish show begins at 11:30 (twenty-peso cover charge); Coke and mixers are in place on your table, the rest provided by rum-running waiters. José's Nightclub (Calle Pedro A. Lluberes; 809-688-0232) is the newest spot near the Malecón—at 11, 1:30 A.M., and 4 A.M. each weekend there's a seven-peso charge to dance to live Latin music while flashing lights bounce off the mirrored walls.

One of the monuments of Santo Domingo nightlife is Lina—not the Grand Hotel by that name, which opens this January, but its proprietor. The famous paella cook (Franco gave her to Trujillo when he praised her cooking at a Spanish state dinner) will not only have her own hotel soon but also the town's newest casino (Avenida Máximo Gómez; 809-689-5185). Other bright spots at the hotels are La Azotea, at the Plaza (Avenida Anacaona; 809-532-2531)—the five-peso cover charge gets you entertainment by well-known Latin artists as well as a panorama of the city from this top-floor club—and the Omni, in the Sheraton (365 Avenida George Washington; 809-685-5151), which has a three-peso cover and five-peso minimum for a night of disco dancing under a ceiling of red and blue balloons.

Winter's night. Warm breezes through the palms. Soft music from the dance floor. Heaven.



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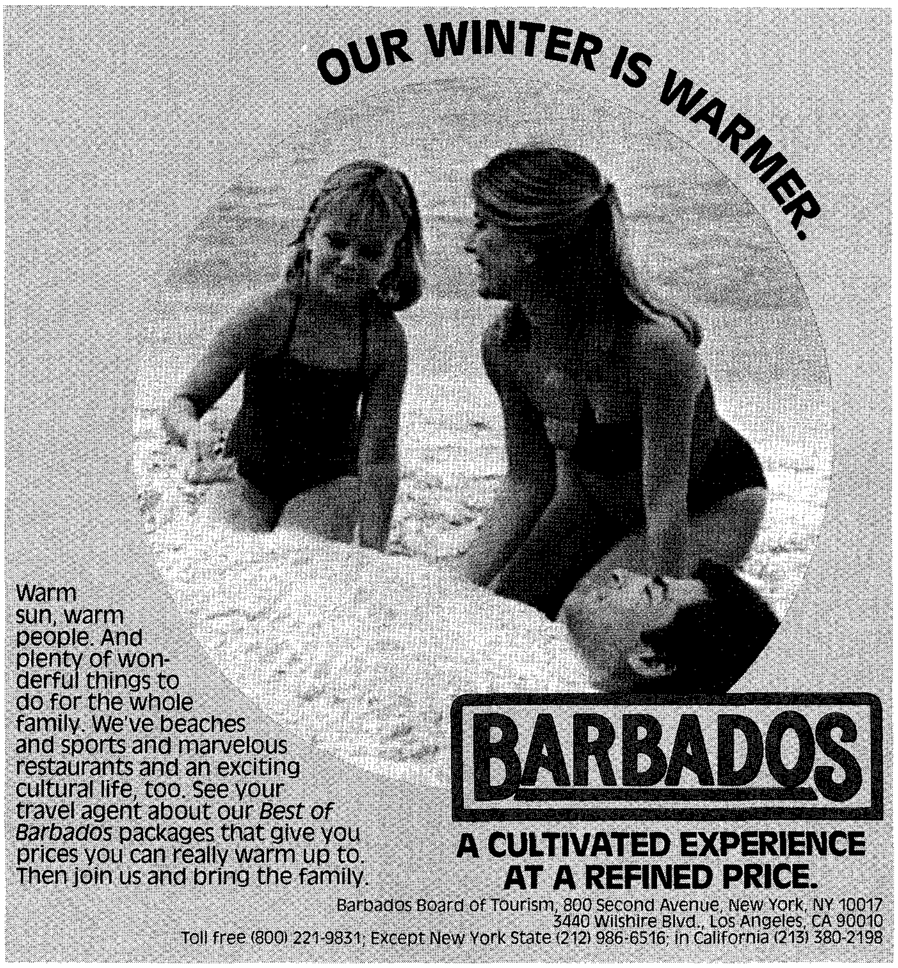

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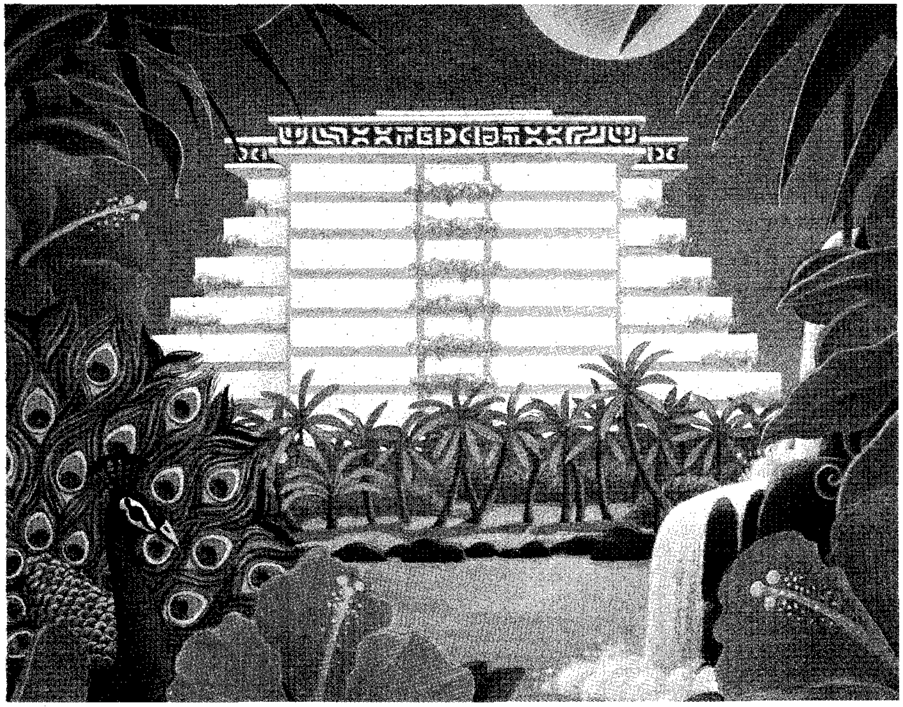

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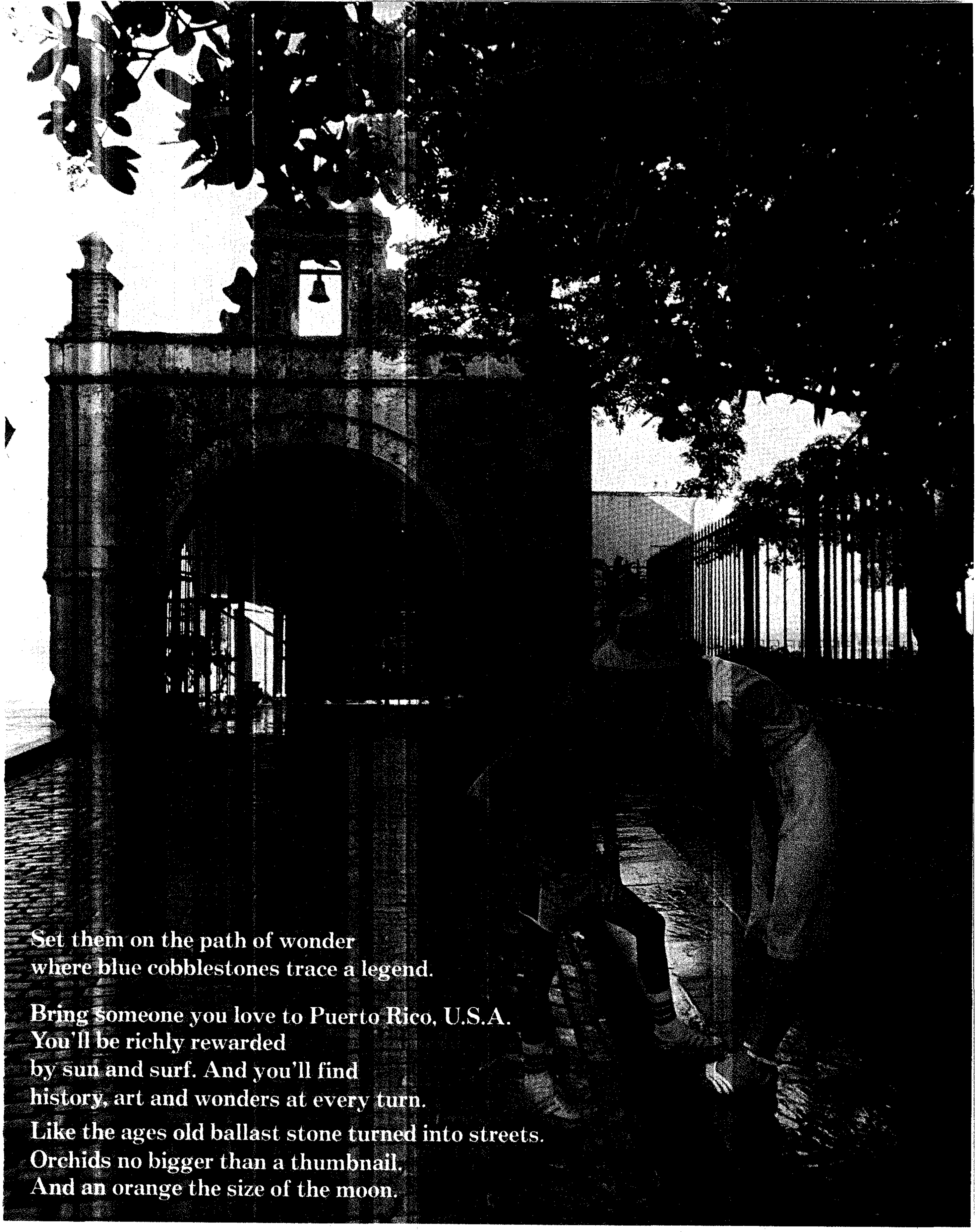
You can't get into the newest discotheque, the Bella Blu (Avenida George Washington), for any amount of money: Admission is free, but visitors must look as if they belong in this semiprivate club, an offshoot of the well-known nightspot in Rome. Those who get past a doorman who decides they have the right look will find Latin and European music for dancing under an electric sky considerably more glamorous than the Hayden Planetarium. Waiters are English-speaking, and so are the macaws in the second-floor aviary.

If you're in the mood for striptease, Latin-American-style, the most amusing show is the one at Le Petit Chateau (Carretera 30 de Mayo; 809-533-5288; 4.75-peso cover charge). The audience is mostly male, but the show has very attractive couples; they dance and disrobe to flashing lights and merengue music in an atmosphere that's more giggly and flirtatious than hot and heavy.

On the Malecón it's easy to hail a cab (they go anywhere within the city limits for five pesos) and drive to the colonial city, where a quieter form of nightlife can be sampled among streets of several centuries ago. Raffles, the poshest of the area's pubs, offers taped Latin and European music during the week, a small group on weekends, in an eclectic room—an Indian canoe hanging from the ceiling, framed Bloomingdale's towels on the walls. This modern mishmash looks out on the backlit statue of Friar Anton de Montesinos and the ruins of the San Nicolás de Bari Hospital. Next door, the Village Pub opens at 8 P.M. and stays open until at least 3. The clientele in this restored 1503 house is mostly young and mostly *Dominicano;* you can get together with them in the quiet front room, or the noisy back, alive with video shows or disco dancing. Drake's Pub, on Calle La Atarazana, is owned by two non-Latins, Gary Hampton and John Gillen (a former Bozo the Clown), but the ambience is sixteenth-century Dominican. The pub dates from 1580, and its tables are made of 400-year-old wood. Nearby is the home of another explorer, Christopher Columbus's son Diego. The soft lighting that illuminates his house, El Alcázar, melds into the colors of so much of this nighttime city, which after dark is bathed in a golden glow.

GOOD COMPANY

THERE ARE CERTAIN PLACES IN the Caribbean that are as noted for their ability to draw an interesting crowd as for any tangible attraction. The Grand Hotel Oloffson, in Port-au-Prince, Haiti, is definitely



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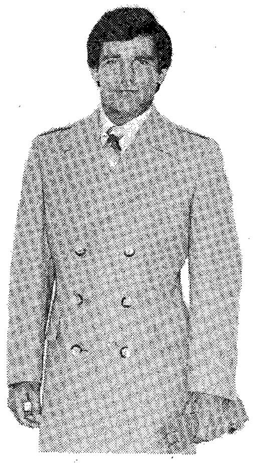
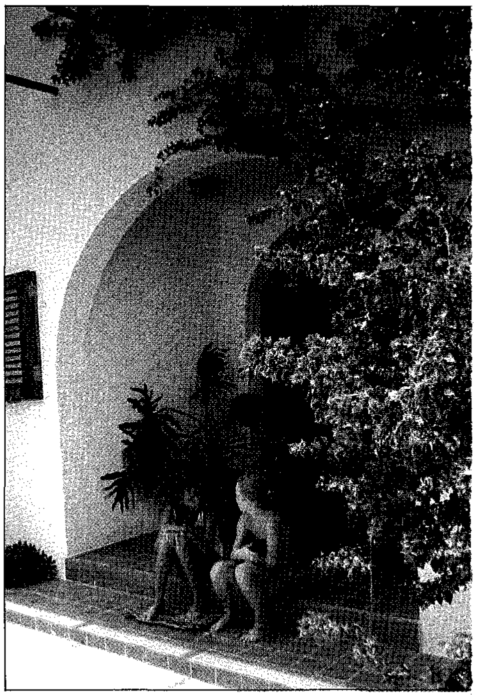


one of these. (America-Wolfe International Hotel Representatives, 6 East 39th Street, New York, New York 10016; 212-725-5880 or 800-223-5695 or 2-0139 or 2-5810; $55 to $75 per single, $75 to $125 per double or suite, full breakfast included.)

The Oloffson is not for guests expecting round-the-clock room service—there's none at all—but those who want the atmosphere of a bohemian club. The visitors include society folk, society hairdressers, and numerous artists and artistes. Bobby Short and Mick Jagger have stayed there (one has booked for this season), Charles Addams was married there, and, of course, Graham Greene wrote *The Comedians* there, on the veranda. The creator of the genteel vampires could have designed the Oloffson, a three-story white Victorian pile—it has been compared to an upside-down wedding cake—where alligators used to lurk in the swimming pool. Now Haitian paintings and iron sculptures, wicker furniture, straw mats, and embroidered, overstuffed pillows fill the rooms. The Grand Hotel Oloffson was built in 1888 by President Demosthene Sam, who lived there until he was guillotined in the front yard (his ghost is said to haunt Room 20).



In the bud: *Malliouhana, is going up in Anguil*

THE MOST EXCITING RESORT-IN-progress is going up in Maid's Bay, in Anguilla, about twenty minutes by water taxi from the French side of St. Martin, or eight minutes by private charter flight. Malliouhana, a complex of a twenty-room hotel and seven villas on 25 acres of beach, is scheduled to open in November 1984, but even in its unfinished state this Moorish-fantasy resort is drawing a crowd. (David B. Mitchell & Company, 200 Madison Avenue, New York, New York 10016; 212-696-1323; $150 per double, $300 per suite, $600 per three-bedroom villa, Continental breakfast included.)

Tables have already been reserved for the official opening, and nonexistent rooms have been booked for next year's winter season. What does exist now are the Orchid and Tamarind villas—two suites and four double rooms. These have been luxuriously decorated—one room has a bamboo four-poster, all have huge marble bathrooms, a refrigerator and fully stocked bar, and ceiling fans as well as air-conditioning—and equipped with candles, flowers, maids, and houseboys. ("Room service," however, comes from the sister property, Cul de Sac, a six-mile drive down a pothole-dotted road.) Tennis (three courts), windsurfing, and sailing are now available at Mallihouana. Visitors can also enjoy a variety of water sports at the neighboring Cul de Sac; that resort offers fishing, waterskiing, scuba diving, and snorkeling. The Cul de Sac restaurant has Continental cuisine and also serves a number of Caribbean dishes.

Prices are low now, but they'll be higher next November, when Jo Rostang, owner of the three-Michelin-star La Bonne Auberge, in Antibes, takes over the kitchen, the three waterfall-equipped swimming pools start splashing away, and guests from round the world outnumber the Anguillan fishermen tying up their boats in front of the million-dollar villas.

THE LATE CHARLES BLUHDORN, founder of Gulf & Western, was responsible for some architecture more romantic than the tower looming over Columbus Circle. A few years ago he created Altos de Chavon, a complex of blue-cobblestoned streets and Renaissance-style buildings where chimes ring at eventide on the cliffs above the Chavon River in the southwest corner of the Dominican Republic. (1 Gulf & Western Plaza, New York, New York 10023; 212-333-3388 or 809-682-2111.)

Bluhdorn's daughter, Dominique, administers this center, which provides working and living space to Caribbean and North American artists, and sponsors a two-year degree program with the Parsons School of Design. Apartments are available for visitors as well as students, and these range from small, dark flats at 95 pesos a day to attractive two- and three-bedroom flats at 125 to 275 pesos. If you book at La Posada, an inn overlooking the Chavon River valley, be

An important message for the eminent conductor who spent last August at Sandy Lane.

Our sommelier just located
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Barbados is simply the most glorious vacation spot in all the Caribbean. It is only fitting that one of the world's most luxurious hotels should be on that exquisite isle. Sandy Lane. A place of myriad diversions, extraordinary cuisine, brilliant days and soft summer nights. For tennis enthusiasts, there are 5 Laykold courts with 2 illuminated for night play. For golfers, Sandy Lane has the only 18 hole course on the island.

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Ask your travel agent or call Trusthouse Forte at 800-223-5672; in N.Y. 212-541-4400 or The Leading Hotels of the World at 800-223-6800; in N.Y. 212-838-3110.

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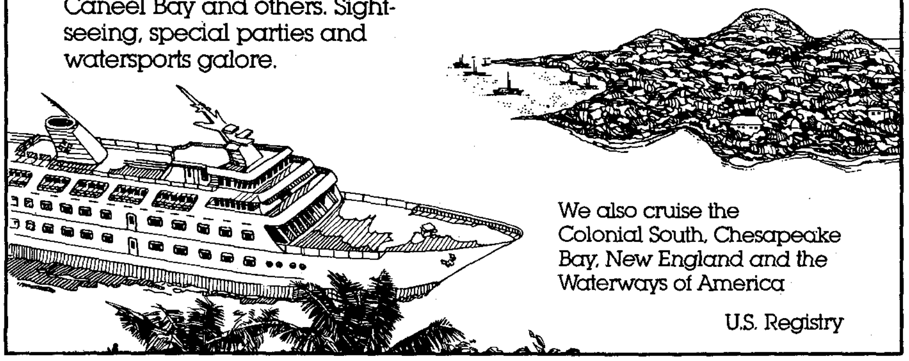

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There's a range of day- and nighttime amusements for the vacationer, artistically inclined or not. You can swim in one of the village's two free-form pools or drive 30 minutes for a sea dip at the fishing village of Bayahibe. Visit the studios to see artisans carving amber, dyeing and weaving yarn, painting, or creating clothing or pottery—and purchase the results. Spend an educational afternoon at the Regional Museum of Archaeology, which has a fine collection of artifacts of the pre-Columbian Taino Indians, including jewelry, ceramic ritual urns, and silk-screened panels that tell the history of the region. Or learn while you stroll on the nature walk that runs behind La Posada and is dotted with colorful lizards and hummingbirds.

Six restaurants offer Italian, Chinese, and Dominican cooking, and the 5,000-seat amphitheater will have a variety of musical and dramatic entertainment—Spyro Gyra is scheduled for this month, and the Dance Theater of Harlem will appear on January 20. Those who like participatory dance can try the Genesis discotheque (Thursday through Sunday, from 9 P.M. on; five-peso cover charge).

WHEN ARTHUR LEAMAN, former decorating editor of *House & Garden*, bought his St. Kitts hotel twenty years ago, friends told him he'd purchased a lemon. His defiant response was to name his inn the Golden Lemon, and the years have proved that the adjective was right. (Scott Calder International, Inc., 152 Madison Avenue, New York, New York 10016; 212-535-9530 or 800-223-5581; $150 per single, $220 to $275 per double, breakfast and lunch included; $650 per duplex per week, no meals.) The Golden Lemon now consists of a twelve-room main house (the ground floor, French colonial, was built in 1690; the second story, Georgian, is about a century newer), five suites in the new Lemon Court, across the road, and the Lemon House duplex, which can house four.

Guests can swim in a pool screened by bougainvillea and hibiscus, or off the black-sand beach on Dieppe Bay. In the evenings a house-party atmosphere prevails at the candlelight formal dinners (which feature such specialties as curried lobster, coconut-stuffed lamb chops, and pickled grouper) or, more informally, around the piano, where Leaman's associate, Martin Kreiner, performs Noël Coward, Gershwin, and Rodgers and Hart in this very jolly small hotel. ■

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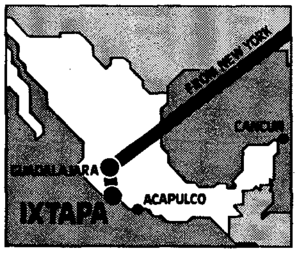

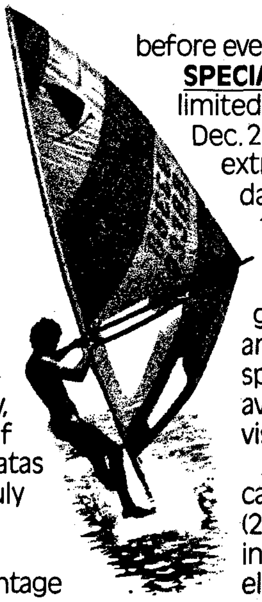

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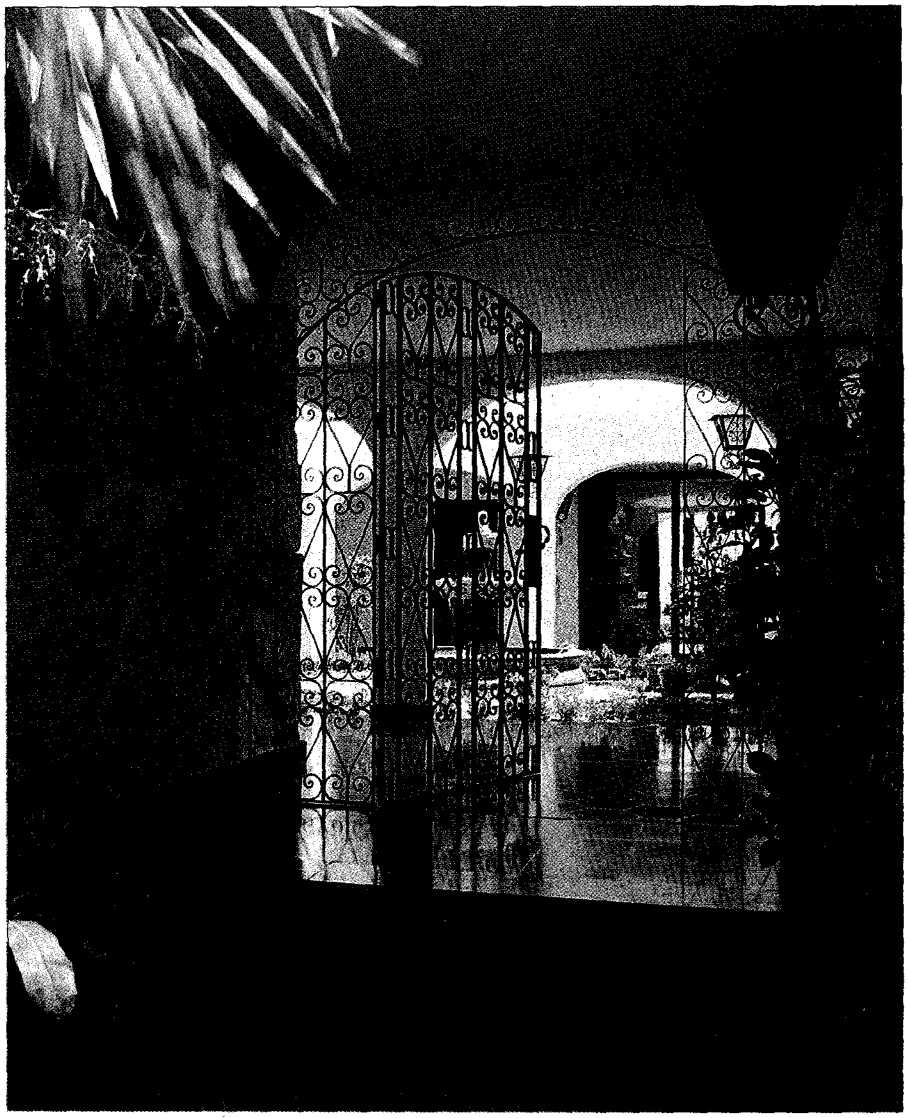
THE MEXICAN CARIBBEAN

By Jennifer Cecil

TWO HUNDRED AND FIFTY MILES from the bottom of Mexico's gently concave Gulf Coast, the Yucatán Peninsula juts northward to separate the Gulf of Mexico from the Caribbean Sea. On this tropical peninsula, where the Mayan civilization flourished for 2,500 years and the Spanish reigned for 300, more tourists than ever now seek the sun. These days, it's easy to get a tan and a little culture too. Choose the beach resort that most appeals: spanking-new Cancún, breezy Cozumel, languorous Isla Mujeres, or one of the offbeat mainland hideaways. Then work in your visits to the dramatic Mayan ruins and to colonial Mérida. Or reverse the process—book into an appealing hotel at a Mayan site and make a day trip to the beach.

Because of Mexico's radical peso devaluation, you will pay less for services and meals than you'd pay elsewhere in the Caribbean, but luxury and first-class rooms will cost about what you'd pay in other Caribbean spots. The rates we quote are for the winter season, which runs, in most cases, from December 15, 1983, to April 15, 1984. Wherever possible, they include the recent government-authorized price increase (some hotels, however, have not yet decided whether or not they will increase their prices). Our quoted rates do not include the 15 percent value-added tax, which is automatically applied to all hotel and restaurant bills. As to overbookings, your best insurance against this prevalent practice is to arrive with pre-paid reservations booked through a travel agent. The problems noted below (four overbookings) were aggravated by the fact that the reservations were for one or two nights



Auténtico: *Stay at Cancún's Villas Tacul to feel you're really in Mexico.*

only and were not pre-paid. And a final caution: Check Mexico's entry requirements; a parent traveling alone with an under-eighteen-year-old needs special documents.

THE ISLANDS

Cancún

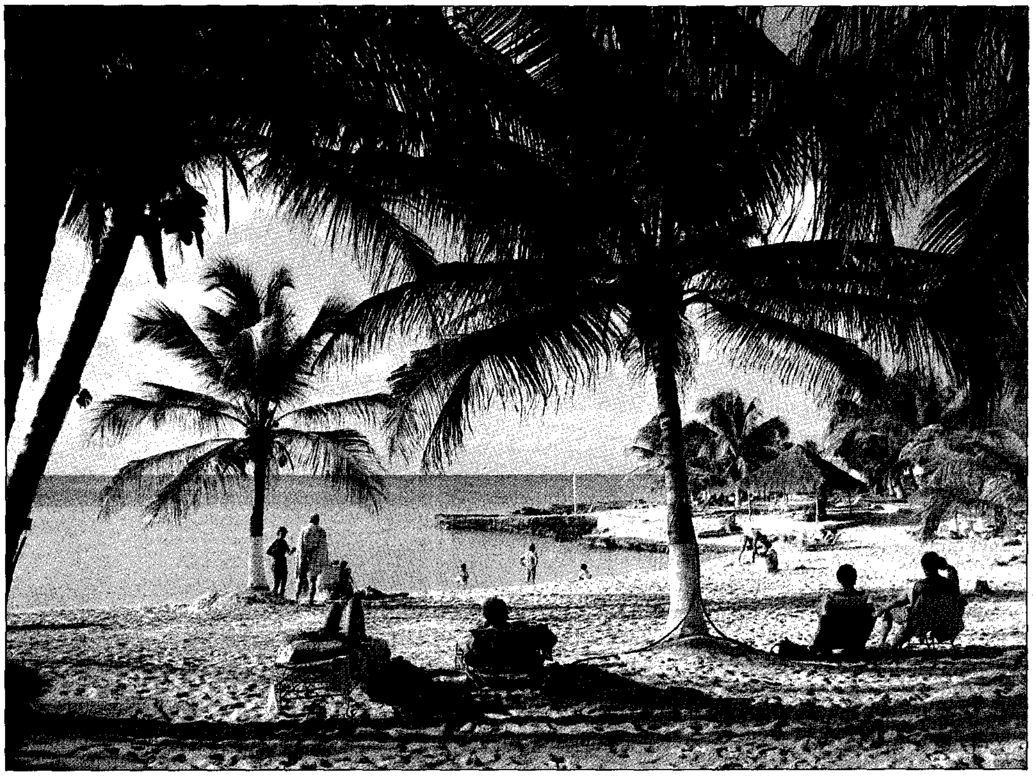
CANCUN IS PRE-DIGESTED MEXico, a brave new resort created on an isolated sandspit perfectly sited between the glassy Bahía de Mujeres (Bay of Women), the bold Caribbean shore, and two torpid lagoons. Today, eight years after the first extravagant hotel opened, twenty modern Mayan-inspired hostelries and many glassy condominium towers line the narrow, nearly treeless peninsula, interspersed with marinas, debonair thatch-roofed bars, and theme restaurants. A space-age Miami Beach. You don't go to Cancún for heavy Mexican ambience (there isn't too much, and 95 percent of your fellow guests will be North Americans). You go for sunny weather, water sports, fine-sand beaches, and American-style comforts.

The beach in front of the luxury hotels hums with activity, but it's deserted from the resort's southern edge to the Club Med's splendidly isolated 25 acres. The club's lush plantings—banana trees, palms, hibiscus, bougainvillea—provide the tamed tropical paradise everybody expects.

The powdery sand won't burn your feet, and the air is balmy at sunset on the palm-fringed lagoon. The amenities are the usuals: three huge dining rooms surrounding an atrium jungle, a plaza at the heart of the ocher village (nine balconied three-story bungalows for 600 Club Med guests), an open-air *palapa* (thatch-roofed hut) in a gracious shore setting, where buffet seafood lunches and set-meal dinners are devoured before the flashing lights signal Disco. Thirteen-year-old Lila and I were pleased with our attractive terra-cotta-floored white room overlooking the Caribbean: The only problem was water. Club Med is last on Cancún's one water main, and we ran out for several hours—so the freshwater pool was a godsend after saltwater sports. (212-258-2633; $730 per person for seven days, plus a $30-per-person membership fee.)

There are three other kinds of accommodations in Cancún: posh housekeeping villas; 200-room hotels, such as the Hyatt, the Sheraton, and El Presidente, with swim-up bars, huge Continental boîtes, and (with luck) frenzied discos; and cheaper, less fanciful hotels in mainland Cancún City.

We were booked into the Camino Real, reputedly the best hotel in Cancún. On arrival, though, we found ourselves victims of *sobrevendiendo* (overbooking), a Mexican malaise more prevalent than the *turista*. It took all the king's men to find "the last room in Cancún," one of twelve Fiesta Suites at the Fiesta Americana, to which we were admitted only after signing two promises to leave by noon the next day. (800-223-2332; $170 per room, double occupancy, including breakfast and dinner.) It's a bumptious, three-year-old Moorish village of a hotel direct from Andalusia by way of Palm Beach; we quite loved its overstuffed comfort. By 10 A.M., breakfast cleared from the glass terrace table, we were stretched out on taupe loungers, gazing toward the sea, where the sails of catamarans swooped like so many exotic butterflies. Our room had satiny pink club chairs and sofa, an overstocked mini-bar, a king-size bed, a color TV that spoke English frequently, and a marble bath with tub, shower, and bidet.



Palmy days: *El Presidente, in Cozumel, has five acres of grounds and a gracious staff.*

The Fiesta Americana is a complete resort—cabaret, shops, restaurants, travel agency, pool, and boat rentals. In contrast, the Villas Tacul might be an exclusive Latin-American country-club enclave, except that the clientele are gringos with a distinct Bermuda Shop aura. (203-523-1609; $240 for four people in a two-bedroom house to $605 for ten in a five-bedroom house, breakfast included.) The 23 one- and two-story white stucco casas are scattered through ten acres of botanical-garden-like grounds; there's a small beach, a big pool, an enormous restaurant-bar *palapa,* and two Laykold tennis courts.

The spotless furnishings are neither high-style nor rustic, but they are Mexican (red-tiled floors, hand-hammered copper sinks, carved cedar double beds). In the morning, Yucatecan maids in embroidered white *huipiles* fill their baskets and fan out through the villas to perk coffee, pour fresh orange juice, and serve pancakes on Puebla pottery.

Pok-Ta-Pok, Cancún's golf club, with an eighteen-hole Robert Trent Jones course, is within sight of Villas Tacul. Near, too, are many of the marinas; there's water to your right, water to your left along Paseo Kukulcán, with its huge Indian-sculpture replicas and ponderous commemorative fountains. Flag a green-and-white taxi and pay $1 anywhere in the twelve-kilometer "hotel zone" to get to the sport of your choice. You can jet-ski, parasail, sailboard, scuba off Isla Mujeres, and rent sailboats on Laguna Nichupté. Trimarans and a motor-sailing pirate ship are among the wide choice of craft for the popular Isla Mujeres snorkeling-lunch trips.

Más? Air views of Cancún from a Cessna 206, the Mexican divers' associa-

Photograph by Ellis Herwig/Image Bank.

tion's fascinating small deep-sea museum, and hydrofoil visits to Cozumel. Book through travel agencies in Cancún, which can also arrange trips to the Mayan ruins at Chichén-Itzá, Tulum, and Cobá. Evening entertainment: Ballet Folklórico's costumed dancers at the convention center, Yucatecan folkloric nights at certain hotels, and disco-ing at "in" clubs. For schedules, pick up a copy of the free booklet *Cancún Tips*.

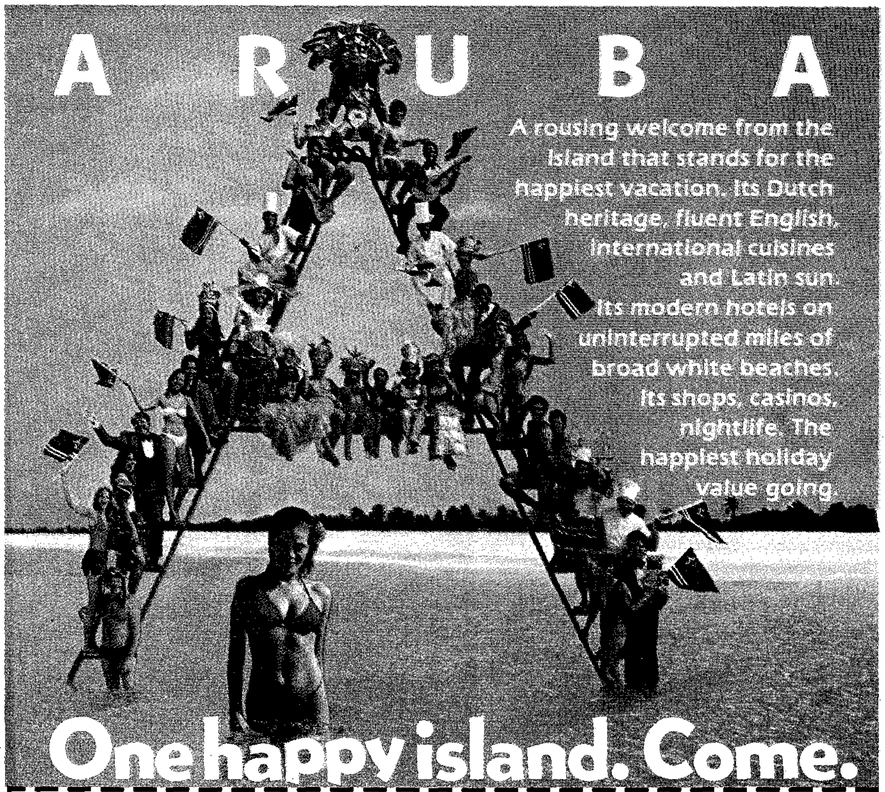
You'll eat better and more reasonably in a truly Yucatecan or Mexican place than in a "Continental" glamour spot. Nevertheless, score one for Gypsy's Pampered Pirate, set on warped boards and pilings over the lagoon. Accomplished waiters serve lobster bisque, briny seafood soup, shrimp dishes, and shish kebab grilled to perfection. A bravo also for Los Almendros, a Yucatecan restaurant buried on a back street downtown. Locals lounge on flowered red chairs consuming poc-chuc (thin pork slices rolled in epizote and grilled) and chicken pibil while a skillful señora fashions tortillas.

Cozumel

A SPOTLIT CONCH FOUNTAIN—a mammoth ivory mollusk balancing on the tip of its whorl—bears wacky witness to Cozumel's blithe spirit. The island is only 70 kilometers from Cancún; you can get there in an hour and twenty minutes by hydrofoil. We chose the plane, though. It was overbooked, of course, but our frustration was so manifest that it won us two boarding passes. (We had by then been bumped by three hotels.) When we got to La Ceiba Beach Hotel to find no room at *that* inn, either, we ran out of moxie. The desk clerk made a phone call and directed us through the door into a taxi bound for Hotel La Perla. (To avoid these inconveniences, an Old Mexican Hand suggests a $10 bill in a golden handshake. The game's called *la mordida*—the bite.)

Trim and tidy La Perla turned out to be just dandy. (P.O. Box 309, Cozumel, Quintana Roo; 2-01-88; $60 per room, double occupancy, including Continental breakfast.) The hotel has 22 basic but commodious balconied rooms and air-conditioning to block traffic noises from the too near road; there's a square, rock-trimmed pool and a shaded beach. The place is nicely suited to families and independent travelers who like to explore on their own.

The island, somnolent until the United States built an air base there in 1939, was invaded after the war—first by jet-setters, then by *buzos* (skin divers). Lured by one of the world's great diving reefs, three-mile-long Palancar, young divers still set the summer pace—the accepted greeting is a grabbed-thumb handshake and back thump.



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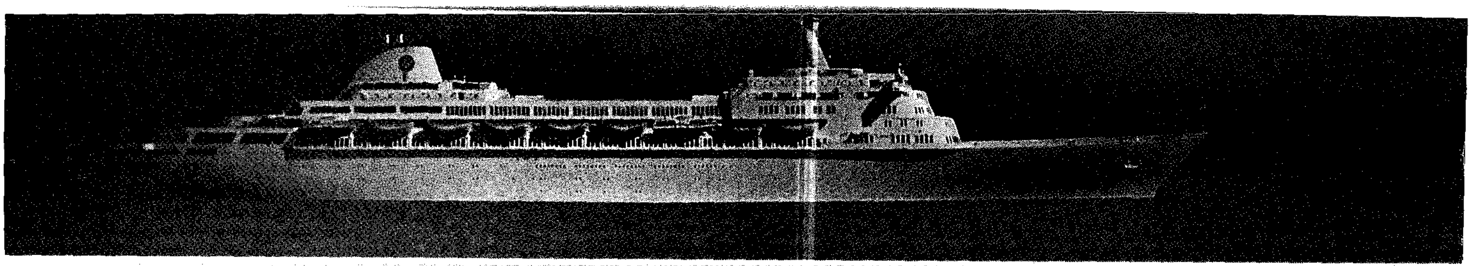

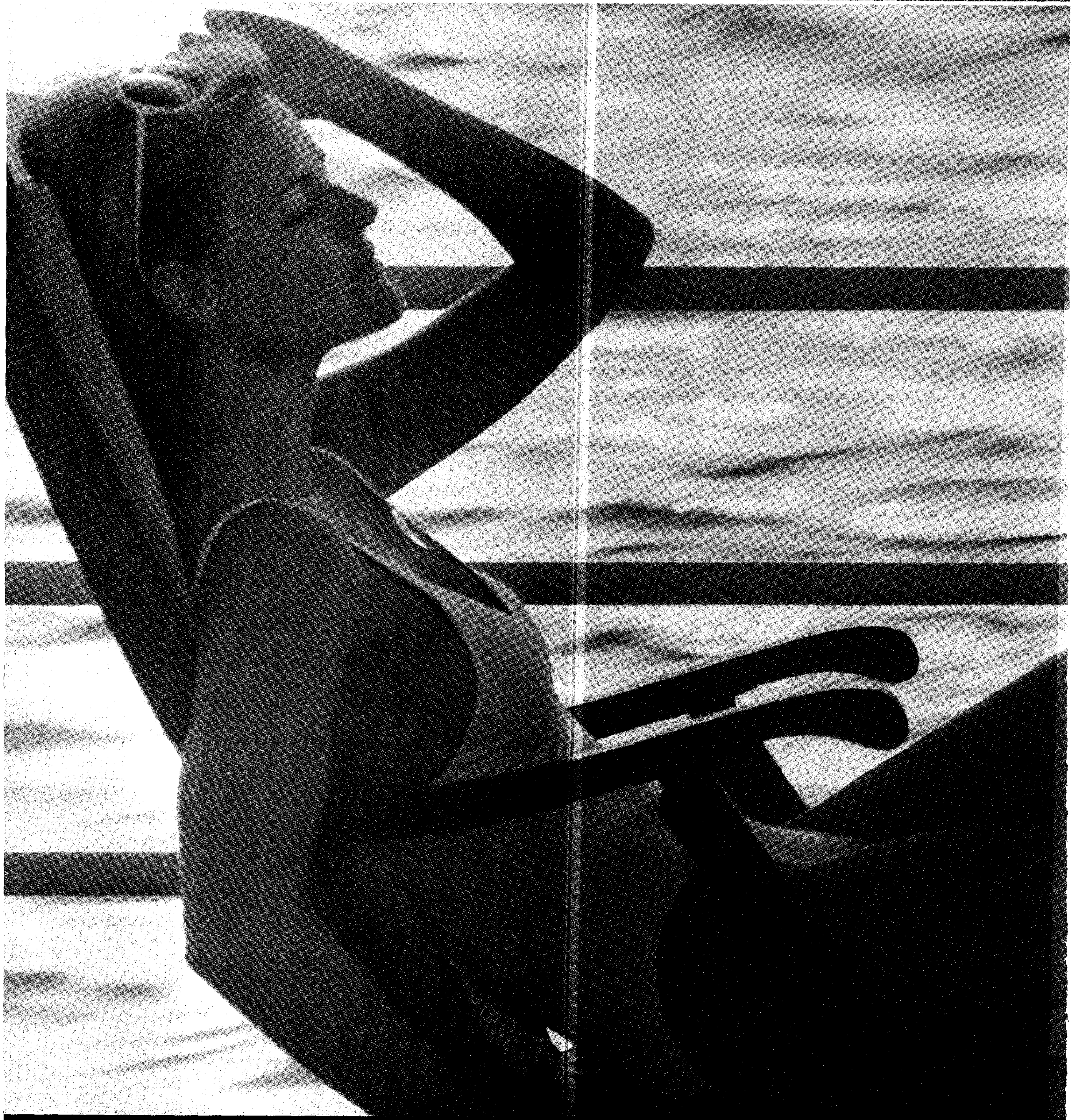

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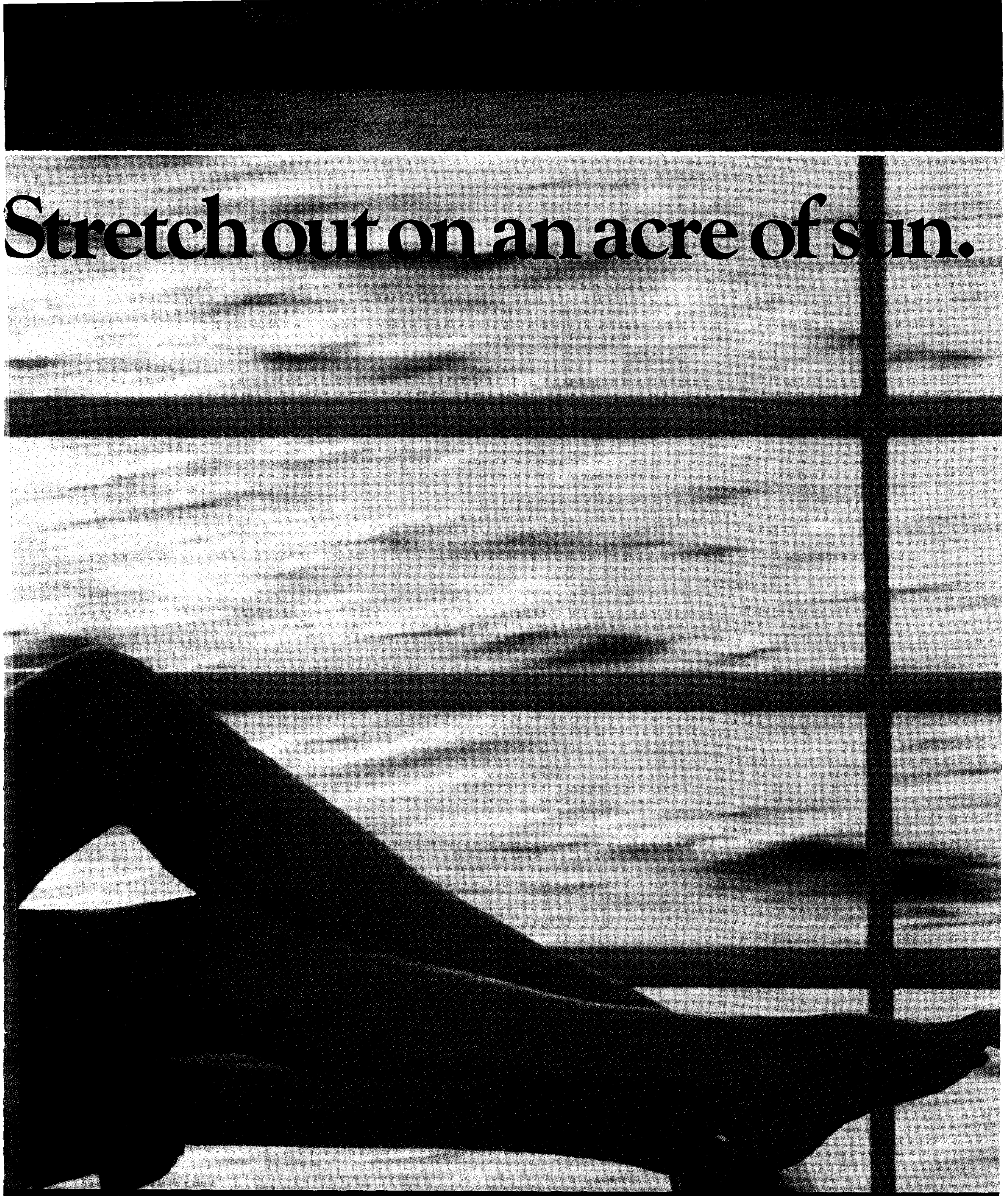
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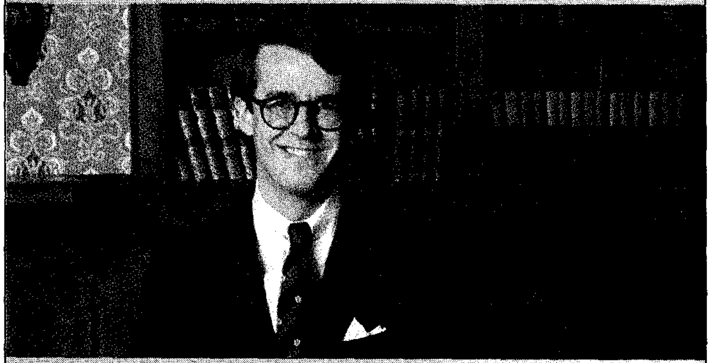

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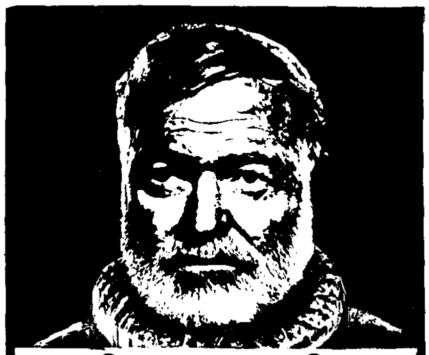

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Deserted beaches line the eastern coast; on the western coast, the one town, San Miguel, is flanked by resorts to the north and big hotels fronting the reefs to the south. San Miguel distinguishes Cozumel from other Yucatecan resorts: It has a native heart. Sprawling east, behind the touristy waterfront, is an egalitarian jumble of low-fenced villas, round huts roofed with thatch or corrugated iron, and wood houses tinted beige, green, or rose. Poke about the town. Meander down Calle Dr. Adolfo Rosada Salas to the immaculate white-tiled market, with its hand-painted signs on stalls packed with green-scaled saramullos and brilliant chiles. Later (the market closes at 1 P.M.), let the regional specialties at El Rincón Maya—a restaurant (open from 5 P.M.) crowded with locals, not tourists—lure you to Avenida 65 and Calle 8 Norte.

On this island you'll get the best food in the Mexican Caribbean. Three inexpensive spots: El Rincón Maya, which uses the freshest ingredients in its homemade sopa del pollo, with a sautéed chicken leg afloat; tender pocchuc; Yucatecan panuchos (tortillas cooked hard) and salbutes (puffed tortillas), both layered with savory chicken, tomato, and onion; and Kahlúa-sauced coconut ice cream. Then there's Las Tortugas, on Avenida 10, which serves hot and hotter Mexican specialties. Order piquant chicken enchiladas, garlicky grilled beef-and-fried-onion tacos, and queso fundido, a Mexican fondue. And Pizza Rolandi, on the Malecón, serves ace margaritas, crackling individual pizzas, and flaming ice-cream desserts that momentarily brighten the dim tropical dining garden.

Take a day to see the island. Hop a tour bus or rent wheels. (To investigate the island's northeastern quarter, where relatively untouched Mayan ruins and isolated surf-combed beaches are reached only by dirt track, take the Jungle Tour offered through Caribbean Divers, or rent a Jeep, reserving from Avis in the States.) Head south from San Miguel over good roads, snorkeling Paradise Reef or the rocks near Dzuil-Ha before you make a party stop at San Francisco beach, where you can order piña coladas in hibiscus-topped whole pineapples and dance to a romantic combo.

Detour to the farming hamlet of Cedral (look for the squat yellow chapel next to the equally diminutive, partially tree-wrapped ruined Mayan temple) on the way to Cozumel's wilder eastern shore. Strong undertows make these lonely beaches more suitable for combing than for swimming, although the cove at Punta Chiquero, for one, is considered safe.

Diving and snorkeling trips to the offshore reefs stretching from the *aliscafo* dock to southernmost Punta Celarain are run by Fantasia, Caribbean, and other diving shops. For partying, try the festivities on a Robinson Crusoe Tour or the moonlight buffet aboard 55-foot *Fantasia Cuervo*. The hotels, Carlotoni Tours, and other agencies arrange trips to Cancún and the mainland beach resorts, as well as to the ruins at Tulum and Chichén-Itzá.

The resort hotels stretch from El Presidente, in the south, to the Mayan Plaza Hotel and Beach Club, in the north. The venerable Presidente sprawls on impeccable plantation-style grounds. (800-854-2026; $71 per room, double occupancy.) The colorful rooms in the airy older wing, with its wide breezeways, retain a certain charm despite signs of wear: Our door was lacquered the same hot pink as the furniture, and luxurious terry bath sheets and splashy floral spreads made up for the worn carpets, the drooping draperies, and a ceiling stain. The hotel is spacious, has a sparkling, romantic dining room, and is graced with accommodating personnel and a refreshingly responsible management. Here, "yes" means "yes."

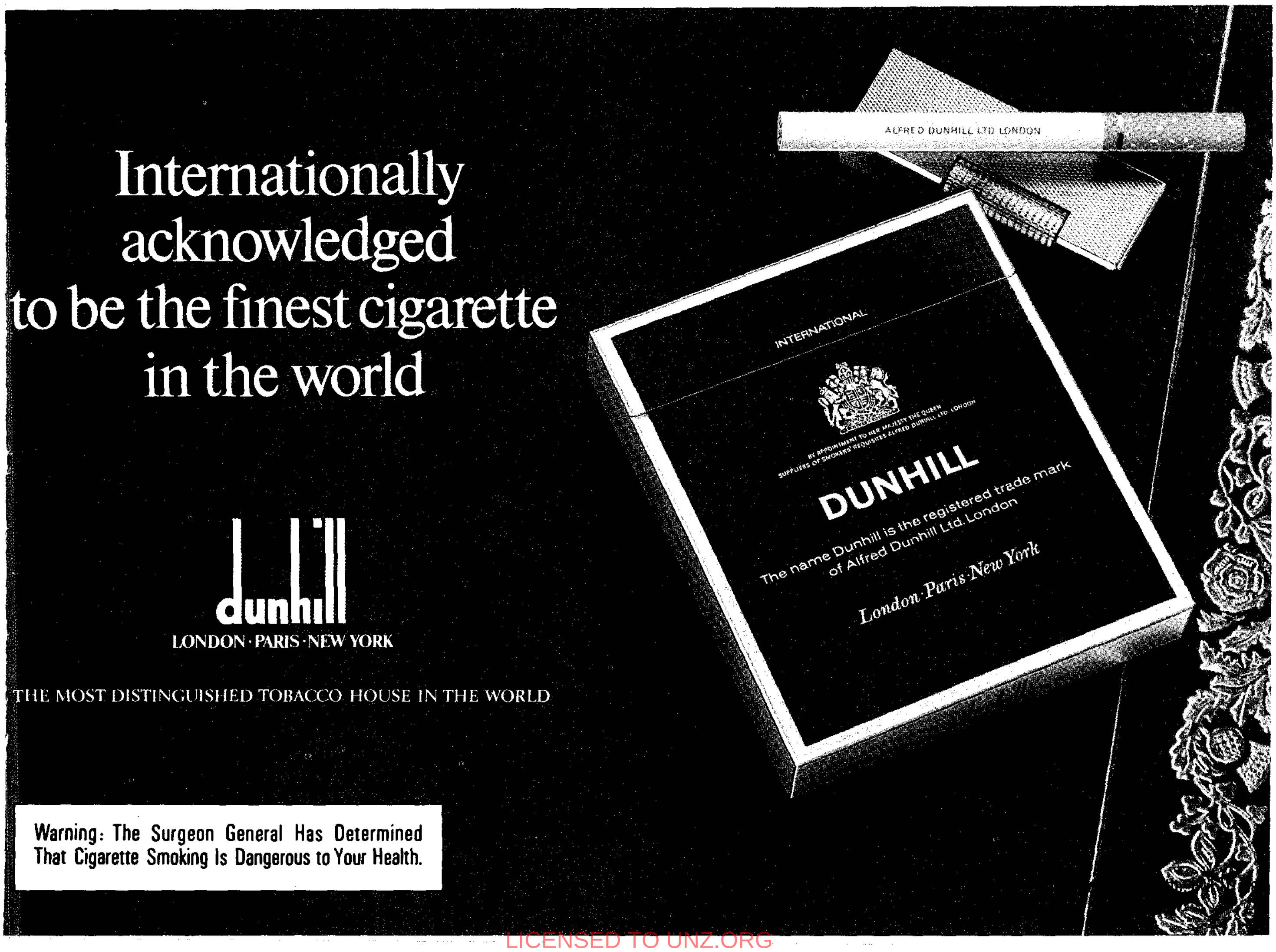
At La Ceiba Beach Hotel—and in fact throughout Mexico, where the desire to please often outweighs the ability to do so—such clarity is sometimes lacking. We blamed Ceiba's new eleven-story tower, which tripled the number of rooms (to 110) and overtaxed the staff, for the snafu we ran into at the desk. But, irrepressibly, the hotel has kept its pizzazz, as we discovered after finally registering. (212-253-9400; $75 per room, double occupancy.) String hammocks are perfectly angled for viewing the sunset; the lunch scene at the *palapa* palpitates, accompanied by guitarists and authentic antojitos (varied tortilla snacks). You can walk to the Caribbean in seconds from the original three-story unit; it's the boring wait for the tower elevators or having to throw in your last towel to stanch the flow of condensation from the walls that pales the charm of progress. But the rooms are big and a trifle swank (the beige-and-brown bathrooms have composition-marble sinks and matching scalloped tubs-for-two under a rustic ceiling of sapling poles). Waking to find the SS *Maxim Gorky*'s white bulk under our balcony was an enormous surprise. The tower is hard by Cozumel's cruise-ship pier.

At the Mayan Plaza, the tranquillity is palpable. (212-253-9400; $86.25 per room, double occupancy.) A semicircular ivory stucco building connects the volcano-shaped dining room with the concrete sleeping tower. Guests read and chat quietly around the pool, discreetly separated by clumps of azaleas and purple vaccarias; others stroll home from explorations north toward uninhabited Isla Pasión.

Skimming back to Cancún at 70 kilometers an hour aboard the 200-passenger hydrofoil, we reflected that Cozumel's idiosyncratic style is the happy product of some 30 years of random growth and, undoubtedly, a little help from presidential-second-home owners López Mateos and Echeverría.

Isla Mujeres

SKINNY LITTLE ISLA MUJERES, one kilometer wide and low-slung, faces Cancún's Disney-Mayan profile across the Bahía Isla Mujeres. Clustered near the raffish mainland-ferry port, Isla's only town is twenty small blocks of pastel Catfish Row clapboards; asnooze in a hammock on her faded green patio, *la señora* is oblivious to tourists spilling out from the curio shop next to her door. Calle Juárez, the main shopping path, landscaped with scruffy azaleas and stocky palms, is paved with pink cement, but most of the carless streets are sand. The fastest pace here is a saunter from one open-air beer-and-taco stand to the next; youthful vacationers sporting the Yucatán's brownest bodies grow even



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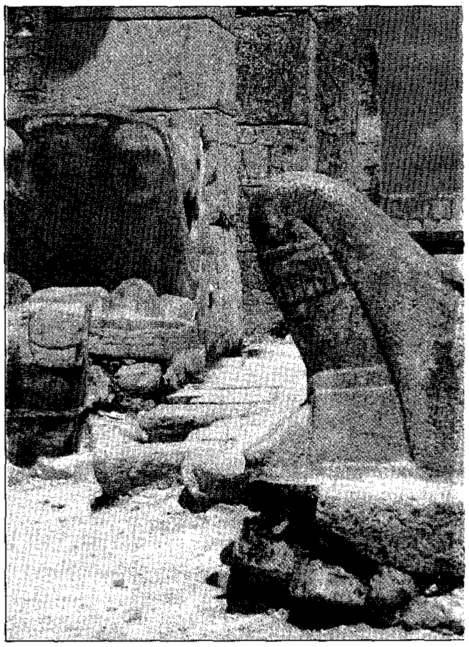
more languorous after a day of sun and beer. (Vestiges of the island's hippier past are being obliterated by a tough anti-marijuana crusade.)

Truly azure, turquoise, and lapis waters are bordered by a wide strand of sand, broken only by the harbor and Laguna Makax, that stretches south from ever-so-gently sloping Los Cocos Beach. Playa Lancheros (where you ride on a turtle's back) and the national underwater park at El Garrafón Reef (which offers superb snorkeling—superb, that is, until about noon, when day-tripping hordes from Cancún begin to outnumber fish) are best reached by cab, by motorbike, or in one of the ragtag motor sailers that chug along the shore. Launches transport divers to Los Manchones Reef and Los Cuevones, home of the so-called sleeping sharks, and take birders to Isla Contoy for flamingo, cormorant, and other wildlife watching. Just below the Mujeres lighthouse squats an endearing Mayan ruin. Legend has it the isolated temple was dedicated to the fertility goddess Ixchel, worshipped solely by women. Hence "Isle of Women."



What, me worry? *Insouciant-look*

Photograph by Tom O'Brien/Int'l Stock Photo.

The angular Hotel El Presidente Caribe, beautifully sited between the lagoon and the sea on tiny Islote El Yunque Punta Norte, is the island's only resort hotel (small inns abound in town). But even the professional El Presidente chain can't impose order on Isla's affable anarchy. After three requests, our room was cleaned at 8 P.M. A small freight elevator served six floors; the passenger elevators were stuck on three and six. Green bedside telephones rang intermittently but didn't work. But credit El Presidente with a handsome oval pool with swim-up bar, and boardwalks along the windward shore, and the perfect sunset lookout, a thatched gazebo

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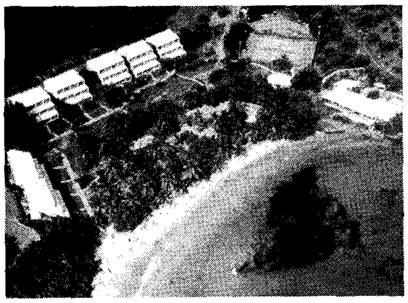

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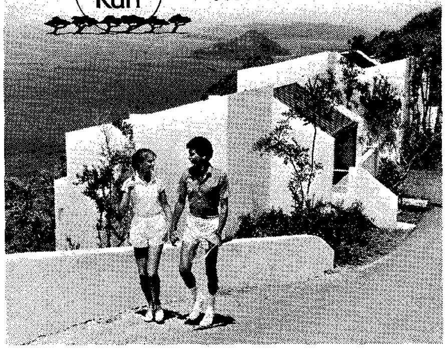
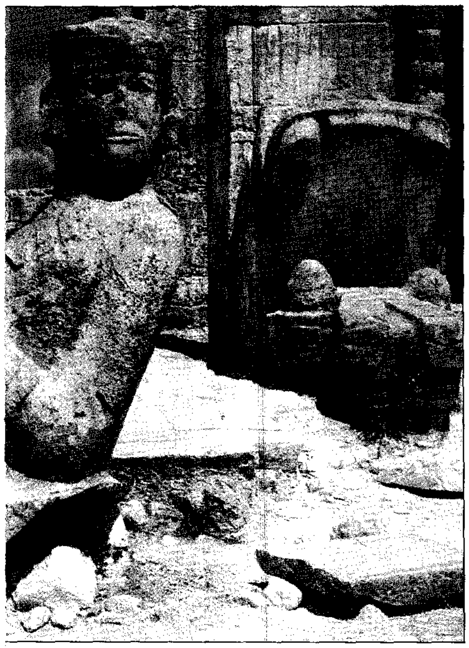


perched on planking way out over the sea. And once the bellman strong-armed the aqua drapes open, we were mesmerized by seas spilling over coral rock almost at our feet.

We walked shoeless to Ciro's Lobster House, crowded and dim, its service as languid as the customers. But who'd complain after the faultless butterflied Campeche shrimp grilled with garlic, the strong chicken sopa de lima, transcendent with salsa and lime juice, and a sparkling conch ceviche in a well-balanced cilantro-garlic-lime-chile marinade?



yan figure at Chichén Itzá.

Indolent Isla, probably the Mexican Caribbean's most offbeat resort (if you don't count the hammock colonies south of Tulum), is perfect for undemanding types who take their sun straight and don't balk at warm beer when refrigeration falters.

MAINLAND RESORTS

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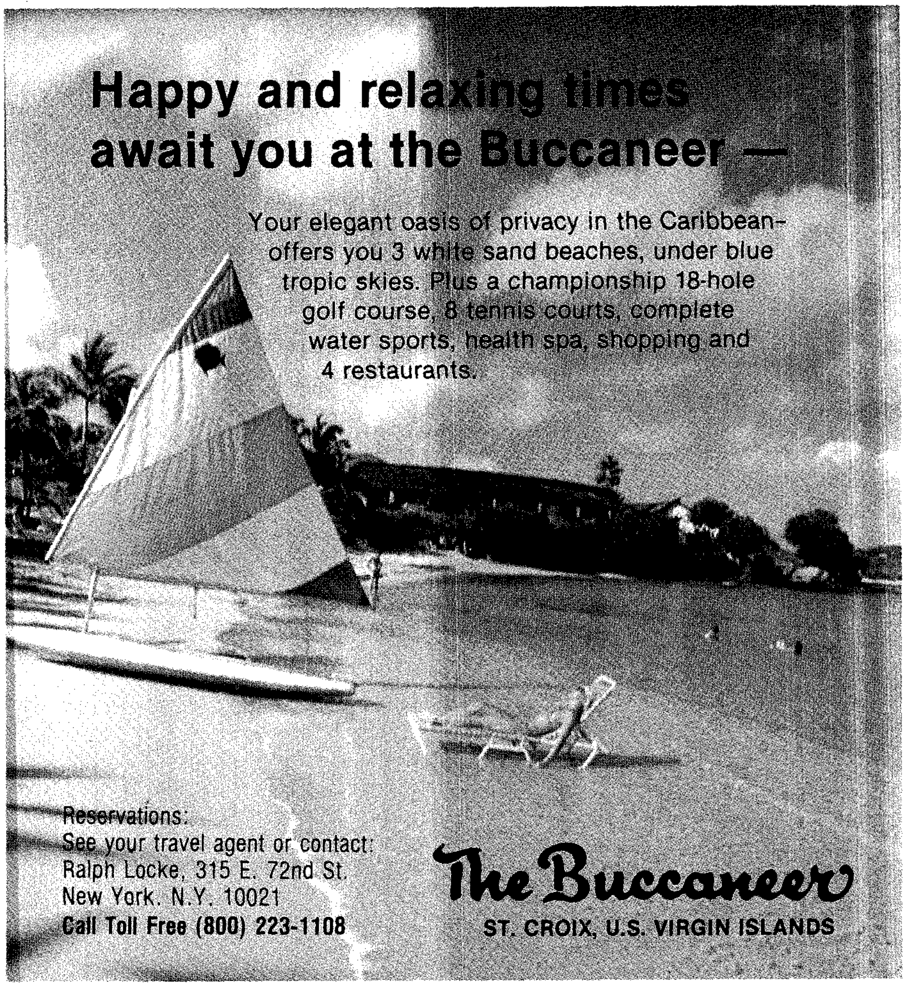

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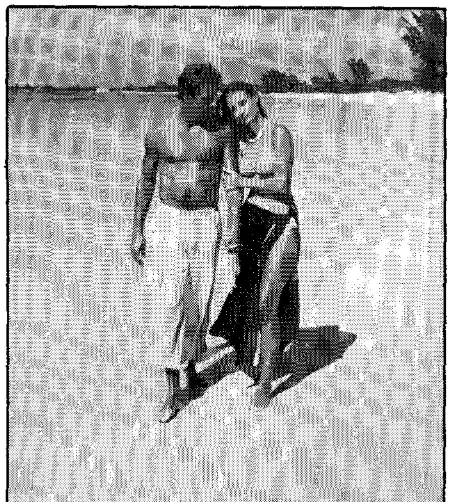

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visit the beaches at Akumal, the snorkeling cove at Xel-Há, and the ruins at Tulum; to explore less touristy spots, rent a car. Here's a guide to sights along Route 307 as you drive south from Cancún, including a random sample of accommodations along the way.

Eighty-three kilometers south of Cancún, bump two kilometers over Felipe Delgado's ranch to reach Xcaret ("shickret"). Pay 10 cents to wander under a canopy of tropical vegetation to the tourmaline lagoon. There you can snorkel; freshwater springs in the captivating inlets (*caletas*) carved into the limestone shore make the Day-Glo fish seem to blur in the muzzy waters. Returning, angle toward the right, by the Mayan ruins, down a path to a long limestone shelf; you'll need to look twice to see the glassy water, wondrously cold, covering the cave floor. Dip in to cool off. Consider the roadside *palapa* restaurant, at the entrance to the ranch, surrounded by riotously purple bougainvillea and an insistently orange *flamboyan*, the assuredly flamboyant tree that peps up the all-too-green highway. "Marvelous shrimp," advised some divers attacking a mound of camarones, but Mike the chef waved a lively langosta at us. Minutes later the clawless lobster arrived, moist and tender, and only $10.

Xel-Há ("shell-ha"), 115 kilometers from Cancún, is government-run tourist country, packed with browsers between eleven and three. Tastefully planted paths lead to the rocky lagoon, where you can snorkel. For sandier beaches, backtrack three kilometers to the steep shore of wave-combed Xcacel, or six kilometers to Chemuyil, where families picnic under thatch and string their hammocks between the palms, ready for post-lunch siestas in full view of the magnificent half-moon bay.

The sun pounds Tulum, whitening the ancient gray stone city that rises above the walls to El Castillo, the Mayan temple, behind which cliffs plunge to the Caribbean. Hire an English-speaking guide, most likely a proud Mayan descendant, and pass through the narrow western gate into the late-postclassical city, occupied from A.D. 1200 until the Spanish conquest, in 1521. The fortifications, found only in the last cities built by the bellicose Toltec-Maya, are noteworthy, but it is Tulum's extraordinary site—the breathtaking view from the temple-topped peak—that compels your visit.

Punta Bete

PALM SHADOWS STRETCHED black across hard-packed white sand under a full moon as we slipped into a silver sea. Ouch! You can't see coral rock at night. We limped back to our sling chairs to listen to the coconuts drop. Six kilo-

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meters from Cancún, over a short stretch of cratered road, you're otherwise out of harm's way at Cabañas Capitan Lafitte, snug in one of the bungalows (eight of them have sloping cement roofs, six have thatch) strung several civilized yards apart in the curve of a particularly lovely tropical bay. (800-538-6802, $62 per room, double occupancy, including two meals.) Our jaunty square cottage was near the bougainvillea-edged recreation area, with its *Y*-shaped blue pool and round diving shack. The furnishings: mismatched orange chenille spreads and a fairly unified assortment of carved mahogany. The look: rakish. There was a ceiling fan, a branch for a closet, a plastic bag looped over the branch as a wastebasket, and an old-fashioned pump can for controlling *chaquistes,* virulent Mexican no-see-ums. This place is not for high-livers.

Parisian fellow guests introduced us to Bertrand, charged with snorkeling, diving, sailboarding, and picnics; to his assistant, who also arranges trips to Mayan sites; and to the chef. The limited-choice menu, French-accented at dinner, is offered in either of the stone-walled dining rooms (fan-cooled or open-air). Venison, as common in the Yucatán as beef is in Texas, arrived succulent in a gamy black gravy, and we found the lobster bisque and well-caramelized flan delicious. All this, and no phone too. Jorge Fuentes, Lafitte's especially helpful manager, will, if need be, roar your message into the radiotelephone to Mérida.

Akumal

WANT TO DROP OUT BUT worried about *casita* fever? Try Akumal. Three distinctly different resorts share the bay, a real Caribbean beauty, with bowed beach, tequila-clear waters, porous white sand reaching inland to the mangrove tangle, and the tallest coconut palms, some swayed back for walking. First, clear the ugly mission-style entrance, the tour buses, and a day-trippers' restaurant and gift shop. Then the palm groves take over.

There are two-bedroom condominiums straddling the bay's northern tip at Las Casitas Akumal (212-253-9400; $62 per condo per day for up to five people); at Villas Maya there are sixteen tree-shaded stone duplex bungalows built in 1969, plus three newer units. (800-351-1622; $36 per room, double occupancy.) And you'll find four narrow, two-story buildings jutting obliquely from either side of the pool at the 100-room Hotel Akumal Caribe. (800-327-

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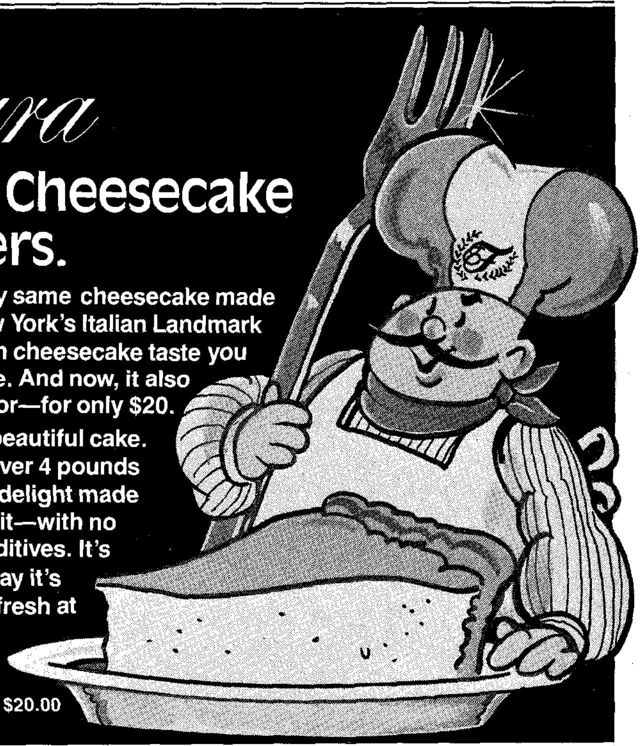

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RESTAURANT BAR
LA PROSPERIDAD

Photograph by Jennifer Cecil.

Fantástico: *The food's so-so, but the music and comedy are great at this Mérida bar.*

3012; $56 per room, double occupancy, including breakfast.) Nothing fancy, mind, but we found the four-year-old hotel airy and cheerful: pink-red-and-purple striped spreads, blue cushions on wrapped rattan chairs, and soft-yellow-brown tiles on the floors. Slide onto the sand from the first-floor patios; gaze into the palms from an outside room. Head to Zazil, the pavilion at Villas Maya, where $14 buys "lobster for two as big as my forearm," as a brawny Texan put it. Diving masters at Dick Blanchard's topflight shop, commended for its certification course, oversee diving and snorkeling at the long reef offshore.

Miscalculating our car's gas consumption, we arrived in Akumal on "Empty," and the next Pemex station was in Tulum. With no ado, the bellman, Guillermo, siphoned five liters from his battered Ford and poured them into our tank. When you encounter trouble along this frontier, a kind Yucatecan will help—if you can reach some populated spot. But caution! It's dangerous to break down on the road. Straight and well surfaced, Route 307 cuts through clotted green flora; its two lanes have no shoulders. To stop is to block one lane on a road where trucks and buses know no mercy. At night, Yucatecans warned us, don't drive—period. Relentless Route 180 to Mérida is difficult even in the daytime. Each settlement begins and ends with *topes*—speed-limit-enforcing concrete bumps engineered to graze an oil pan at five kilometers an hour. Make sure your tank is full and you know the Pemex and telephone locations: Along the route listed here you'll find Pemex stations in Cancún, Puerto Morelos (36 kilometers from Cancún), and Tulum; you'll find phones in Cancún, Puerto Morelos, and Playa del Carmen.

MAYAN RUINS

"MY VERSION OF WHAT OCcurred here," said an Uxmal guide, "may not agree with what you've learned elsewhere." Amen. Reconciling guidebook facts, the semi-folkloric accounts of on-site guides, and the presentations of tour-bus savants can be perplexing.

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For authoritative descriptions, read John L. Stephens's engrossing 1843 journal, *Incidents of Travel in Yucatán,* Volumes I and II (Dover Publications, Inc., New York). Preceded by machete-wielding laborers, the Stephens party often rode a week to reach a ruin. Today you can make the round-trip easily in a day from Mérida to Uxmal or Chichén Itzá and to lesser nearby sites: early Dzibilchatun, settled in 800 B.C., and Mayapan, the last Mayan political center, destroyed by internecine rivalries around A.D. 1450. Day trips aren't essential. Beguiling accommodations at Chichén, Uxmal, and Cobá warrant at least one overnight. The ruins are officially open, for a few cents' admission, from 8 A.M. to 5 P.M., when whistling guards scuttle plans for sunset-watching atop 1,000-year-old temples.

Cobá

AMBLE THE SHADED DIRT track at relatively unreconstructed Cobá. Cardinals and nightingales call from the treetops, five-inch caterpillars—brown, black, and turquoise—wrap the trunks, and huge sapphire butterflies flutter in the shadows. Discover for yourself stela hieroglyphs and the faint red paint fragments on Las Pinturas temple: Mayan cities were originally stuccoed and elaborately painted in blazing colors. Press on to the late-classical (A.D. 600 to 900) site's Pyramid of Nohoch-Mul; 120 narrow steps see you to the soaring 130-foot summit, where Descending Gods, diving arms first, decorate the temple and an overwhelming sense of place envelops you. Uncharted green mounds scattered around five shimmering lakes are all that remains of the rest of Cobá, probably one of the largest of the Mayan cities. Cobá is for do-it-yourselfers; there are no guides. Enthroned on the weathered gray steps above the treetops, you are at least momentarily high priest of all you survey.

Perched on the shore of secluded Lake Cobá ("cloudy lake" in Mayan), Club Med's Villa Arqueológica combines Mexican ingredients—florid shrubs, waxed terra-cotta floors, niches to showcase replicas of pre-Columbian artifacts, nattering yellow-billed toucans—to create a stylish outpost. (212-258-2633; $29 per person, double occupancy.) Guests animate the courtyard, chatting over leather-topped tables and lolling half-submerged on the pool ledge with piña coladas in goblets the size of soup tureens; the 40 cozy bedrooms inside are modestly monastic, with their nubby white plaster arches separating built-in beds and framing the mirrors,

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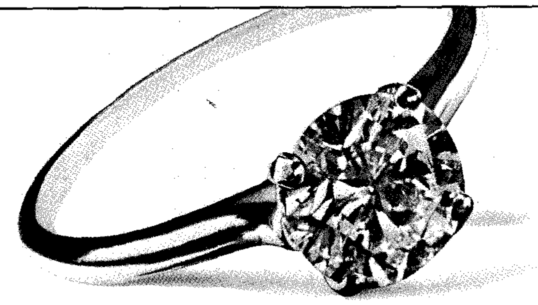

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the lights, and the washbasins. Cobá's Villa is almost identical to its sister on-site Villas Arqueológicas, at Chichén Itzá and Uxmal.

At Opichén, on a back road to Uxmal, incandescent scarlet chiles as vivid as the embroidered flowers on the hems and square necklines of the women's *huipiles* were set out on white paper to dry. Fig trees and loquats shaded the bunched *ovalados*—those ubiquitous, palm-thatched Yucatecan oval huts—and the enormous weathered Franciscan church brooded over the settlement. These seventeenth- and eighteenth-century churches, in village after village the only visible colonial remains, seem out of place. But then, the Mayan ceremonial centers don't have much in common with the native hamlets either. The peasants always lived outside their cities. Still, for a link to the past, compare the profile of the man pumping your gas with that of the high priest carved into a frieze at Chichén.

Uxmal

A RING AROUND THE MISTY moon brushed the Pyramid of the Magician at Uxmal ("oosh-mal") as we listened to Maya pleading with rain god Yum Chac during the sound-and-light show. The text may be overblown, but the opportunity to study the detailing on these beautifully proportioned buildings as they shine splendid in the darkness is priceless. Still, you need daylight to appreciate Uxmal's harmonious late-classical architecture, and do save half a day for the smaller Puuc-hill sites nearby: Kabah and the startling Codz-Pop, a palace encrusted with spout-nosed masks of Yum Chac; Sayil, with a lyrical, pillared palace; and Labna, for the triumphant ceremonial arch. Spelunkers can probe the limestone caves at Loltun. Famished? Then stop for papadzules—scrambled-egg-filled tortillas covered with pumpkin-seed sauce—and other indigenous fare at the Hotel Cerro Inn, at Ticul.

Out here, where blue-gray henequen plants provided the foundation for Mérida's twine fortunes, the Hotel Hacienda Uxmal, a plantation-style inn with beamed corridors and handsome, wood-trimmed rooms a short walk from the ruins, fits right in. (212-666-6620; $38 per room, double occupancy.) A wide veranda with wrought-iron railings and comfortable mahogany chairs on green, blue, and orange tiles forms an el around the venerable acacia that shelters the reception area and gift shop. Tropically practical, with their screens

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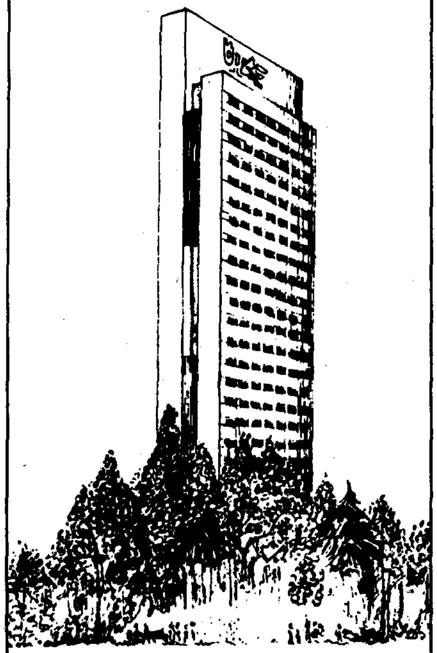

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and louvers, the high-ceilinged bedrooms are comfortable, and capacious gray-and-white-tiled bathrooms, some with two showers each, are a definite plus. Noisy parrots haunt the lush gardens through which paths curve to the pool. Costumed women with colored hair bows serve adequate comida corridas (fixed-price meals) with speed and courtesy in the two dining rooms.

Chichén Itzá

AT HOTEL MAYALAND WE SLEPT under snowy mosquito nets hung from metal rings in a small but luxurious pre-World War II re-creation of a thatched native cottage. (212-666-6620; $38 per room, double occupancy.) Claustrophobes can enjoy the evocative, hacienda-like hotel from fan-cooled rooms in a newer wing. In our cottage, one of twenty, cream walls set off mahogany surfaces and furniture intricately hand-carved with geometric designs and scenes from Mayan life. Completely integrated into our jungle surroundings, we might have stayed beside the generously long pool. But Mayaland's grand, arched entry gate frames El Caracol, the remarkable round Mayan astronomical observatory. From any angle it beckons.

The Toltecs had arrived at Chichén Itzá about 900 years before us, contributing symbols of their warlike "Mexican" heritage to the heretofore peaceful religious and agricultural traditions of the Yucatecan Maya. At Chichén they added jaguars, skulls, and the plumed serpent Quetzalcōatl (which the Mayans called Kukulcán) to the turtle and cornstalk totems found at Uxmal. And to the Mayan religious rites the Toltecs added the practice of human sacrifice. The resulting post-classical architecture (A.D. 900 to 1200) makes a powerful but extremely graceful statement. The Temple of Kukulcán in particular is dramatically lighted during the nightly (except Mondays) sound-and-light show.

Grutas de Balancanche

HUNCHING DOUBLE BENEATH the moist limestone ceiling, you creep through the Caves of the Throne of the Jaguar Priest, near Chichén Itzá, accompanied by harmless bats. Ten minutes later, you stand upright in the inner sanctum, where hundreds of artifacts—the largest Mayan-Toltec cache unearthed to date—ring two floor-to-ceiling stalagmites; they're a breathtaking sight. Under one ledge in a corner, rows of toy grindstones are interspersed with miniature round clay tortillas. These offerings to ensure tranquil passage for the dead have been moved only slightly since these fascinating caves were discovered in 1959. The company of the not-very-English speaking guide merits the $3.50 fee.

The regional network of *cenotes,* or natural wells, so useful for Toltec sacrifices in A.D. 1000, make exotic swimming holes today. Skip Cenote Zaci in Valladolid: it's full of algae. But do stop there for Tlalpeño soup at Hotel El Méson del Marqués. Four kilometers east, follow a dirt road south to Cenote Dzitnup. Negotiate slippery steps to the dimly floodlit grotto sheathed in gray stalactites. Float in the brisk, crystalline water to peer into the blue sky through a small hole in the dark cave's roof.

The multitudinous yellow arches of the enormous sixteenth-century monastery and church of San Antonio de Padua, built high on the ruins of a Mayan temple, dominate the totally mustard-colored colonial city of Izamal, distinctly worth the detour off Route 180. But despite early Franciscan efforts to obliterate the Mayan culture, you see the grassy pyramid of Kinich Kakmo, predating the Spanish arrival by some ten centuries, looming just over the church's belfry.

MERIDA

THE GENTLE MERIDA EVENING was festive as people drifted toward the liquid roll of marimbas, laughing and hailing friends. Entering a plaza outlined by arching ivory porticoes and packed with café tables, couples, families, and waiters, we bought a heady jasmine-scented nosegay—"*Mariposas,*" cried the vendor—and leaned against a smooth guaya tree near the brightly lit platform listening to Yucatecan songs and odes. *Serenatas* are held on Thursday nights at Santa Lucía Square and on Fridays at La Ermita, which is on Mérida's south side.

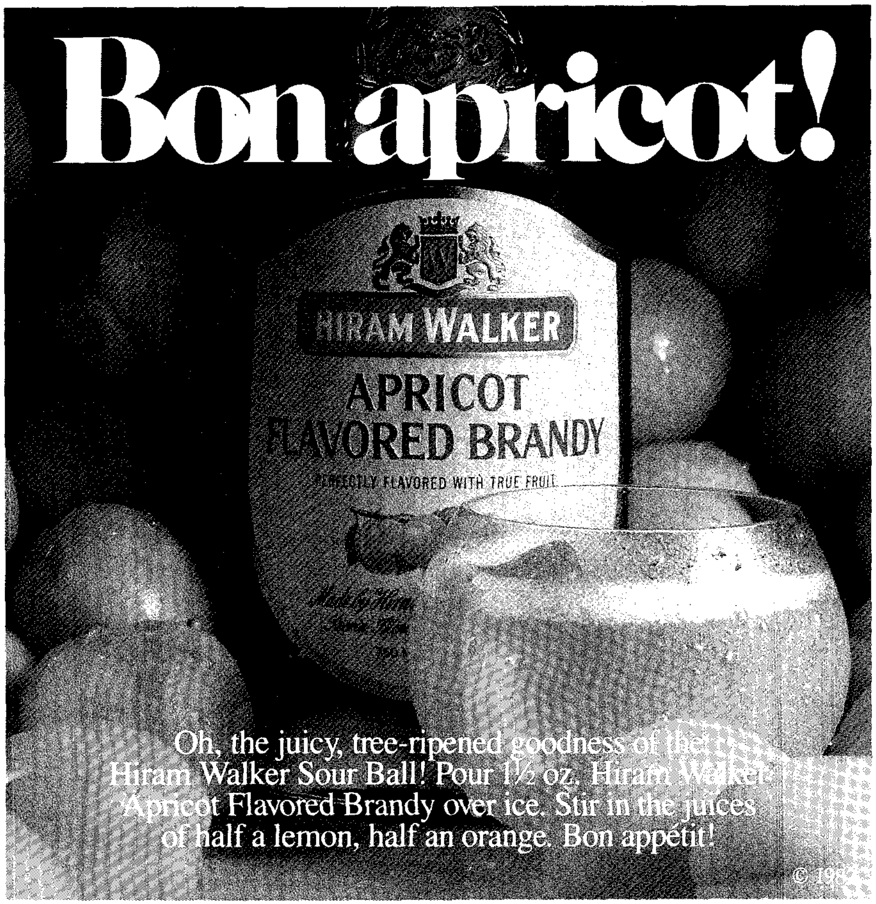
The rackety-bang and clatter of midmorning Mérida, a lightly dusted beige-and-gray mélange of charging buses, low buildings, and narrow sidewalks, becomes less staccato as night falls. That's when, papaya-mango *liquado* or hand-pressed pineapple juice from Jugos Californias in hand, you should walk to the Plaza Grande to sip as you sightsee from the S-shaped embrace of a *tu y yo,* Mérida's white "you and I" benches. In the evening it is easier to focus on the plaza's geometrically planted hibiscus and laurels, and also easier to spot the detailing on the sixteenth-century buildings around the square. Illuminated garlanding gleams white on the colonnaded, silvery Palacio Municipal, and Mayan stones recycled into the cathedral glow toast brown under golden lamps. Study the intricately carved doorway of Mérida's oldest (1549) private house, the Casa de Montejo (now a branch of the Banamex bank), and the heroic murals in the courtyard of the Palacio de Gobierno.

At the Parque Hidalgo's horse-drawn-carriage stand we chose a *calesa* for a city tour. In the same 130-year-old rig his grandfather had driven before him, Luis trotted us north on Calle 60 past the Jesuit church of La Tercera Orden, the enormous brass-studded doors of the University of Yucatán, and the opera house to Paseo de Montejo, a boulevard of French-inspired mansions built during the Yucatán's henequen (twine) heyday, at the turn of the century. Passing the rococo archaeological museum, we wheeled up the gracious paseo separating old Mérida from Colonia Mexico (a suburb) to the Monumento a la Patria, an elaborate and *very* serious tribute to just about everything or anyone of importance to the region.

While the affluent now build their homes north of the paseo and businessmen, students, and tourists are recolonizing the Spanish manor houses at the town's center, Mérida's native quarter throbs to the south, around the central market at Calles 56 and 65. Not far away, behind the Plaza Grande, women sell green oranges, green lemons, and mysterious marble-size fruits doused with a salt-and-chile mixture; hammock vendors cast their multicolored webs; displays of pinwheels and plastic balls obscure the young boys who lug them. You're enveloped in a kaleidoscopic whirl of color and commotion. Stalls selling necessities—soap, plastic sandals, turquoise pots, machetes—border the cavernous produce market, where chili fanciers can buy powders in bulk, red, brown, and light green. Facing this market under brick arches is henequen row: basket, rope, and sisal-hammock heaven.

Cool off with Sidra Pino Negra, Mērida's sweetish root-beer taste-alike, and head for a two-story green building. Second-floor booths sell Mexican- and Mayan-style artifacts for a bit less than you'd pay in the hotel area, while downstairs the merchandise strikes a balance between touristic and native: Look for tucked men's guayabera shirts, embroidered clothes, and toy planes made of palm strips. And those glittery little rhinestone pins, *why do they move?* Because they are in fact *maquechitas*, brown beetles fastened to a pin by a tiny gilt chain.

Your most becoming purchase? A dashing "Panama" hat, meticulously hand-fashioned in Becal of palm fiber. Your most comfortable? A carefully se-



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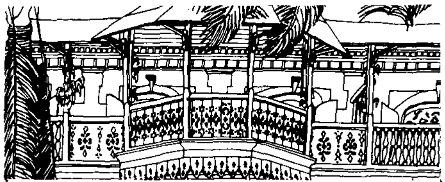

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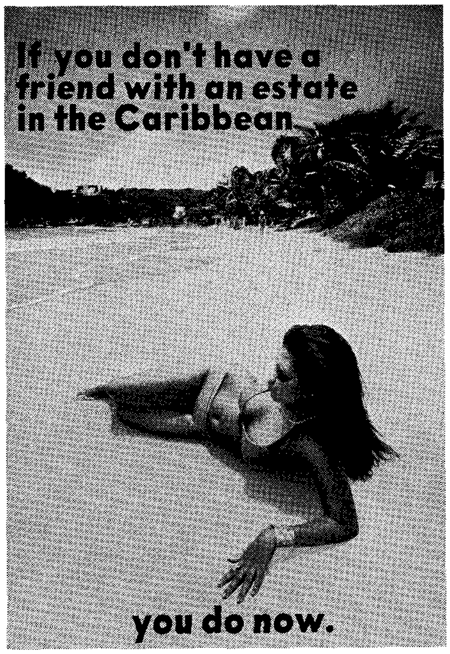

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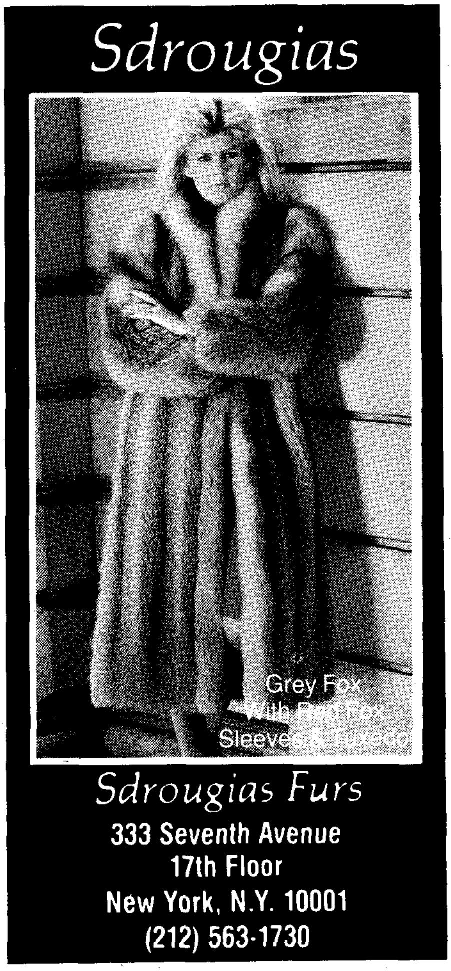

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lected hammock. Both La Casa de Los Jipis, Calle 56, No. 526, and the nameless shop next to Casa del Balam, on Calle 57, sell quality hats for $25 and under. Hammocks are an art form at El Aguacate, way south on Calle 58, No. 579. Come here to see the variety that's possible, even if you do buy a curbside model elsewhere. You can pay $10 for a hotly bargained-for coarse-cotton street number or $100 for a lacy bridal hammock at El Aguacate. Closer to the plaza, reputable La Bodega, at Calle 58, No. 516, offers less choice. "My aunt's" cotton dresses with Japanese flair ("Who designed these dresses?" "*Mí tía*") are the best buys at La Casona's boutique, Calle 60, No. 434; at the Marie Soleil boutique, Calle 59, No. 511, the interesting resortwear whispers "Mexico." Purchase Mayan rubbings and serigraphs made in Mérida at Originales Patric, Calle 60, No. 491. A restored seventeenth-century convent at Calles 66 and 63 houses the Casa de Artesanías, loaded with rather primitively wrought handcrafts.

Take a public bus, join a group, or hire a chauffeur-driven car for your day or overnight trip to the ruins. Bilingual guides are usually a given, but itineraries and options—like lunch, a swim, or the sound-and-light shows at Uxmal—vary.

Water plashes quietly in the tranquil marble courtyard at the Hotel Casa del Balam, set slightly back from a busy intersection behind thick cream-colored walls. (212-666-6620; $38 per room, double occupancy.) The city doesn't intrude—until you reach your bedroom, which opens onto the street. Keep the balcony door closed, the woven green curtain pulled, and the air conditioner running to block the noise. The location and Old World ambience recommend the casa, with its busy, intimate bar, small pool, and adequate dining room. But our big room, with black-and-white floors and wrought-iron headboards, was underfurnished. It needed reading lights and summer bedspreads, and the bathroom needed fresh paint, a cleaner tub, and a new shower curtain. We carp because the 55 guest rooms in this converted home are only five years old and managed by the Barbachano organization, which keeps Hacienda Uxmal and Mayaland so pristine.

Real local color? Around the corner, we passed, but briefly, through Posada Toledo, a haunt of the young and impecunious. (Mérida 3-16-90; Calle 57, No. 487; $16 per room, double occupancy.) Charmed by the thirties-genteel plush patio furniture and vine-tangled pillars at the not-very-renovated turn-of-the-century manor, we hastened to register. Once behind the ten-foot doors, reality intruded in the form of spotted spreads, cracked walls, and one dangling light bulb. Apologetically we checked out ten minutes later, to spin into squeaky-clean Hotel Los Aluxes. (Mérida 4-21-99; Calle 60, No. 444; $41 per room, double occupancy.) The tropical plantings, working elevators, eager staff, and pretty second-floor pool overlooking Mérida were admirable, but it took five minutes scrutinizing our air-conditioned room, with bedside lamps, shag carpeting, Formica furnishings, and marble-sinked bathroom, to discover the single regional touch: prints of two beautifully detailed Catherwood drawings of Uxmal.

At tiny El Cangrejito, Calle 62, No. 487, fingers flying, the master taco compiler deftly layers your order from platters of shrimp, fish, lobster, crab, or venison fillings. Four superb tacos, plus two light Montejo beers, cost $2. Not far from the Holiday Inn the mood is *ranchero,* as *vaquero* waiters slap down parrilladas (grilled meats) on Rincón Mexicano's brightly striped—and slightly mildewed—tablecloths. While the *mariachis* serenaded, we sipped horchata, a vanilla-flavored mulled-rice-water thirst quencher, and ordered pozole (the hominy stew) and tablita mixta, two thin pork chops and a small strip steak cooked over wood and served with spicy black beans, tortillas, and two red-sauced enchiladas. *Olé!*

The setting—a graceful old casa planted with elephant-eared *malangas* and palms—is more enticing at La Casona than the fresh pasta and other Italian specialties served (we didn't love the sauces), but so be it. Sip the superior Don Angel house wine and drink in the atmosphere with dinner. At the posh Restaurant Château Valentín, the best dish is a special, a riveting pámpano fillet encrusted with garlic; you dine surrounded by Méridan *influyentes* eating while conversing on their cordless phones.

Contagious gaiety rages from 11 A.M. to 6 P.M. at La Prosperidad, at the corner of Calles 56 and 53; it's a crowded Yucatecan oasis—or madhouse, depending—serving drinks and so-so regional dishes to music and comedy by Chen Cho and Petrona, Mérida's Cheech and Chong. Our León Negro, the local bock beer, was served with a free plate of botanas, fairly ponderous nibbles. A new friend, the man eating tender venison slices at our elbow, suggested we take a trip to the nightclub Tulipanes for the regional dances and the "*muy lindo*" nightly sacrifice of the virgin to the rain god, Yum Chac. Sadly we declined. Time to leave for Cancún. "Adios," we said. "Good-bye," he said in Mayan: "*He kimbin.*" ■

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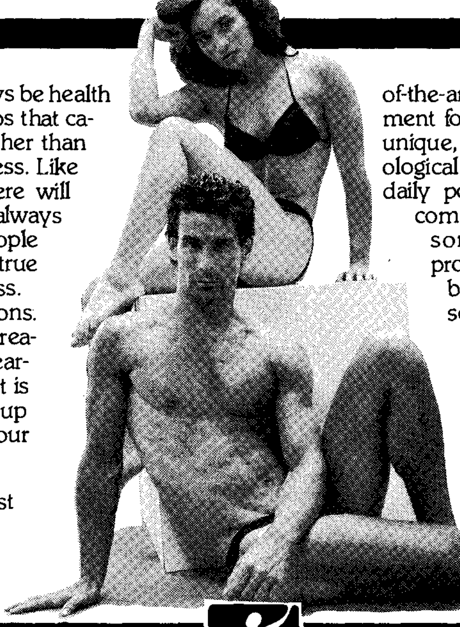

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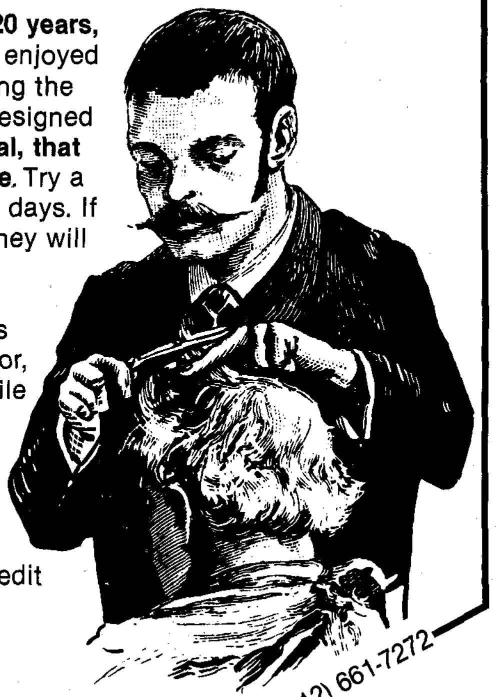

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By Nancy McKeon and Corky Pollan

The Pickwick Capers

It's the time of year when thoughts begin to turn to Dickens. Perhaps that's why we noticed these leather-bound treasures in our recent wanderings. The books on the left are Oxford editions of Dickens's Christmas stories, including, of course, "A Christmas Carol." They have been re-bound in leather and Pickwick-embellished with gold by Leo Weitz, bookbinders ($200). The leather "volume" by Geoffrey Parker, of England, on the right opens to reveal two packs of Pickwick Playing Cards, produced from original watercolors drawn by "Kyd" (J. Clayton Clark). The handsome set is $90 at Rizzoli, but individual decks of cards boxed in cardboard are $10.

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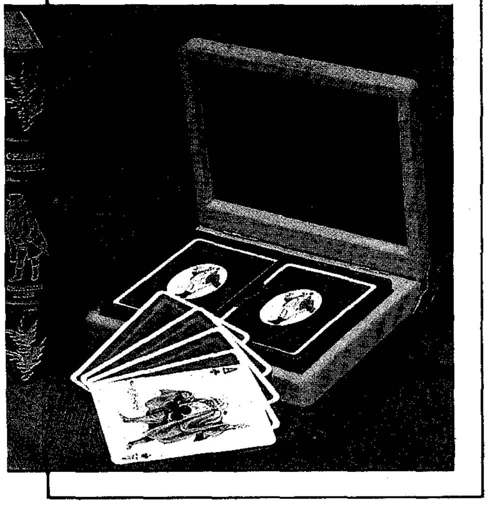

Seams Like Old Times

Vendors of vintage clothing are quick to call their goods "museum quality." But the clothing and textiles shown above, in addition to about 1,000 other pieces, have in fact been in the Hudson River Museum, in Yonkers. Dresses that range from the full-blown excess of the Victorian era to the sleek, lamé dazzle of the twenties and thirties are found in the group. "The items represent duplications in our collections," says museum director Peter Langlykke, hence the "difficult and painful" limited deaccession. The museum's loss (in volume) is our gain. Included among the sale items are crazy quilts, Victorian whites, nineteenth-century silks and paisleys. If you're the generous kind, you can tuck away some early Christmas gifts—lace jabots, beaded bags, nightgowns. If your thoughts are on your own needs, there are antique bed linens and lingerie. Prices start at $5 and go to about $1,000.

HUDSON RIVER MUSEUM/*Trevor Park-on-Hudson/511 Warburton Avenue/Yonkers, New York/(914) 963-4550/November 10 through 12*

Photographs: left, Tobi Seftel; right, Paul D'Innocenzo.

Rich and Haimish

Elsie de Wolfe once warned the duchess of Windsor not to serve soup for a first course: "You can't build a meal on a lake." But you *can* build a reputation on Sarabeth's soups. In the tureen, the best tomato soup in town: lavish and creamy, with bits of stewed fresh tomato, topped with Cheddar. Her New England clam chowder gets a medal for white potato chunks and chewy clams, the creamy spinach soup has a leek-and-potato base, and her pumpkin soup is spiced with nutmeg. Finally, her carrot-leek-and-potato soup is a loving warmer for your chilly heart. Try these soups at Sarabeth's ($3.50 a bowl), then take some home: $10 the quart jar ($1 deposit), $17 for a two-quart jar. The nine-grain bread costs $2 for a one-pound loaf; the garlic-and-cheese bread is $2.25 a one-pound loaf. What a souper supper. **—Barbara Costikyan**

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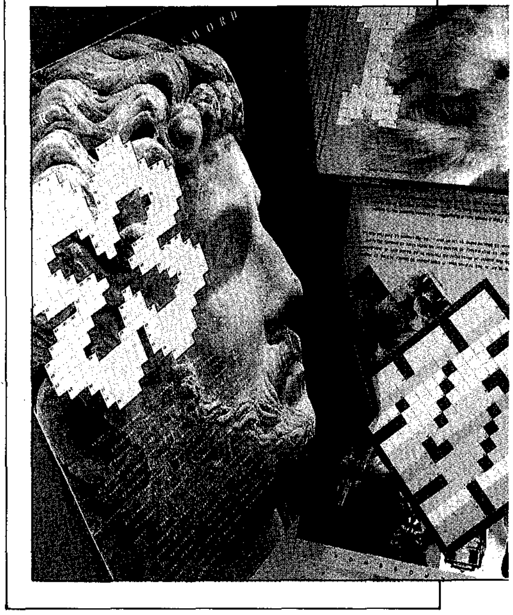

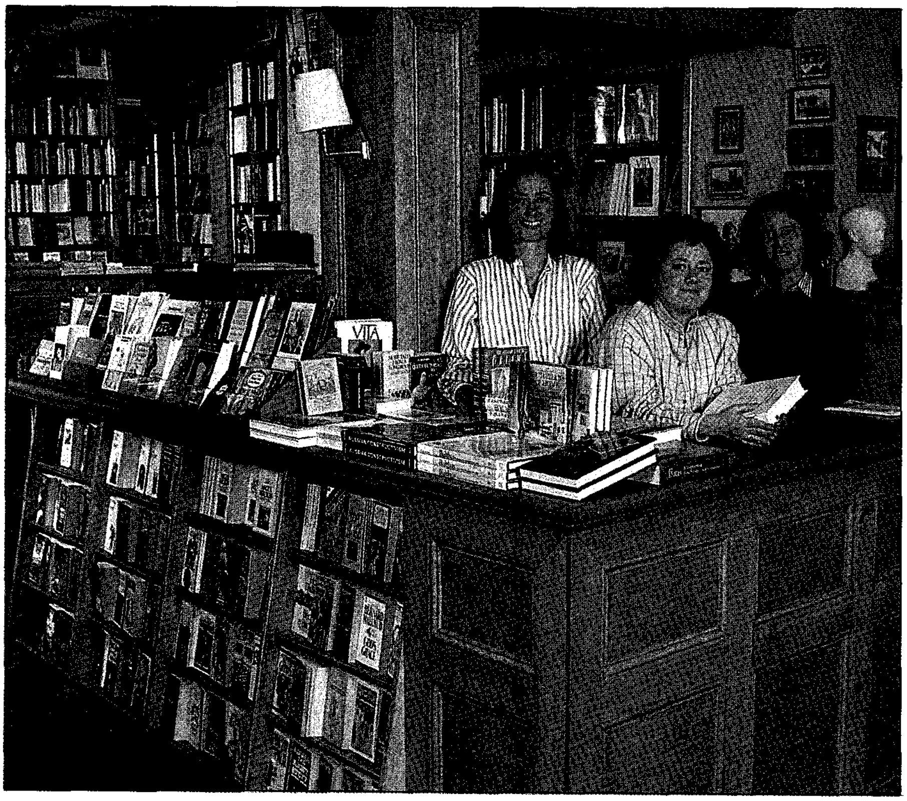

Three's Company

If further proof were needed that less is more, one might consider Three Lives & Company, Ltd., booksellers. It does *not* have eight miles of books. What it does have are comely premises (old wood, Oriental rugs), carefully edited stock (emphasizing fiction and the visual arts), an uncommonly devoted clientele (friends as much as customers), Thursday-night readings (by Sontag, Isherwood, Beattie, and Barthelme, among others), and three partners (from far left, Helene Webb, Jenny Feder, and Jill Dunbar) for whom Three Lives is not simply a business but a way of life, the store not simply a place of business but their "living room." Born in 1978 and ensconced until recently at Seventh Avenue South and 10th Street, the shop has just moved around the corner. But have no fear: Not a nuance has been lost in the translation. **—Peter Devine**

THREE LIVES & COMPANY/*154 West 10th Street/741-2069*

Photographs: top left, Aaron Rezny (tureen courtesy of Wolfman-Gold & Good Company); right, Maria Robledo; bottom, S. Karin Epstein/Camera 5.

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CHAMBER CHAMPS

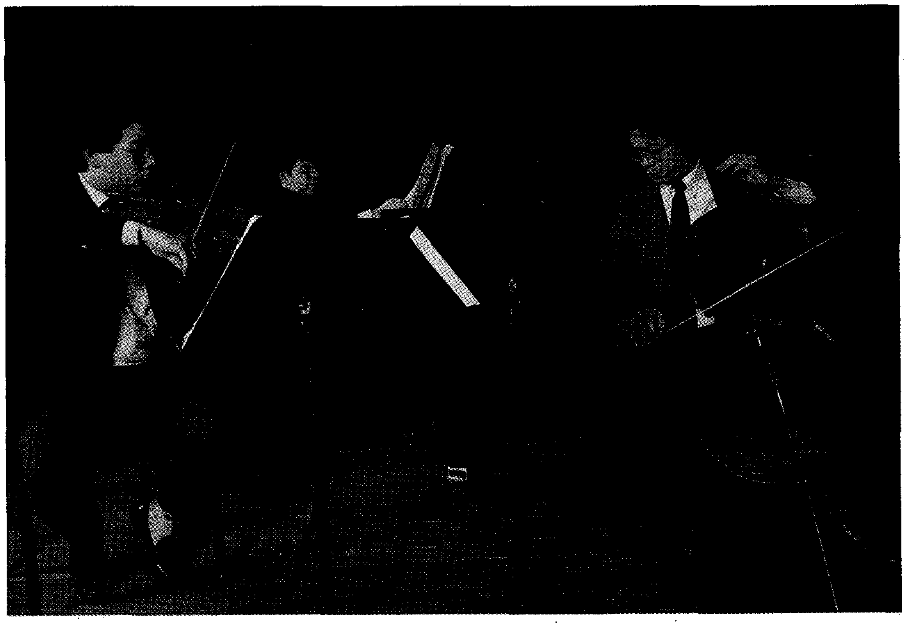
"...The Ax-Kim-Ma Trio is a summit meeting of musicians that shows both a unified approach and a dangerous edge..."

SOMEONE ALWAYS SEEMS READY TO PROLONG the myth that star instrumentalists rarely make effective chamber-music players. A dazzling technique and a strong musical personality create successful virtuoso soloists, runs the argument, but such heady attributes are positively destructive in a medium where smoothly integrated teamwork takes precedence over individual self-expression. Nonsense, say the historical facts. The most memorable chamber-music events of the past always involved collaborative efforts among the era's greatest musicians: Casals, Cortot, Thibaud, Heifetz, Schnabel, Rubinstein, Piatigorsky—the list is practically endless, and recordings exist to prove that these summit meetings usually resulted in unforgettable performances.

New York teems with busy chamber groups today. Most of these worthy consorts are populated by earnest, talented professionals of the second rank, and their concerts generally guarantee solid musical satisfaction but seldom electrifying revelations. For that one must wait until grade-A artists find the time to interact, and one of those special occasions occurred last week when Emanuel Ax, Young-Uck Kim, and Yo-Yo Ma joined forces in Avery Fisher Hall.

Like the best all-star ensembles, the **Ax-Kim-Ma Trio** consists of superior musicians whose temperaments are sufficiently similar to agree on a unified approach yet just disparate enough to give their interpretations a dangerous edge. Few other piano-violin-cello teams I have heard strike this delicate balance so successfully, a performing style that combines the instrumental finesse of the Beaux Arts Trio without its facelessness and the emotional abandon of Stern-Rose-Istomin without its vulgarity. Beyond that, Ax-Kim-Ma played three scores by Haydn (in D, Hob. XV: 16), Mendelssohn (in C minor, Op. 66), and Brahms (in B, Op. 8) that were meticulously shaped and glowingly articulated in a way that vividly individualized each composer's intentions, creating expressive contexts of startling clarity and eloquence. Performances of chamber music can hardly do more or soar much higher.

This season's opening concerts by the Chamber Music Society of Lincoln Center and the 92nd Street Y's chamber players were honorable affairs, even if neither group could match the special qualities of the Ax-Kim-Ma Trio. Possibly the hardworking musicians of both organizations, after so many years of performing together, have settled into a comfortable routine and occasionally switch over to automatic pilot without even realizing it. The **Chamber Music Society**, now in its fifteenth year, must be aware of this peril, since the group periodically rotates its personnel and welcomes guest artists. There is also the ebullient presence of founding director Charles Wadsworth, who dreams up provocative programs, a mix that usually opens with a Baroque selection followed by a rarity from the past or a contemporary work, moves on to a piece with a prominent solo part, and winds up with a big, juicy Romantic score to send audiences home happy.



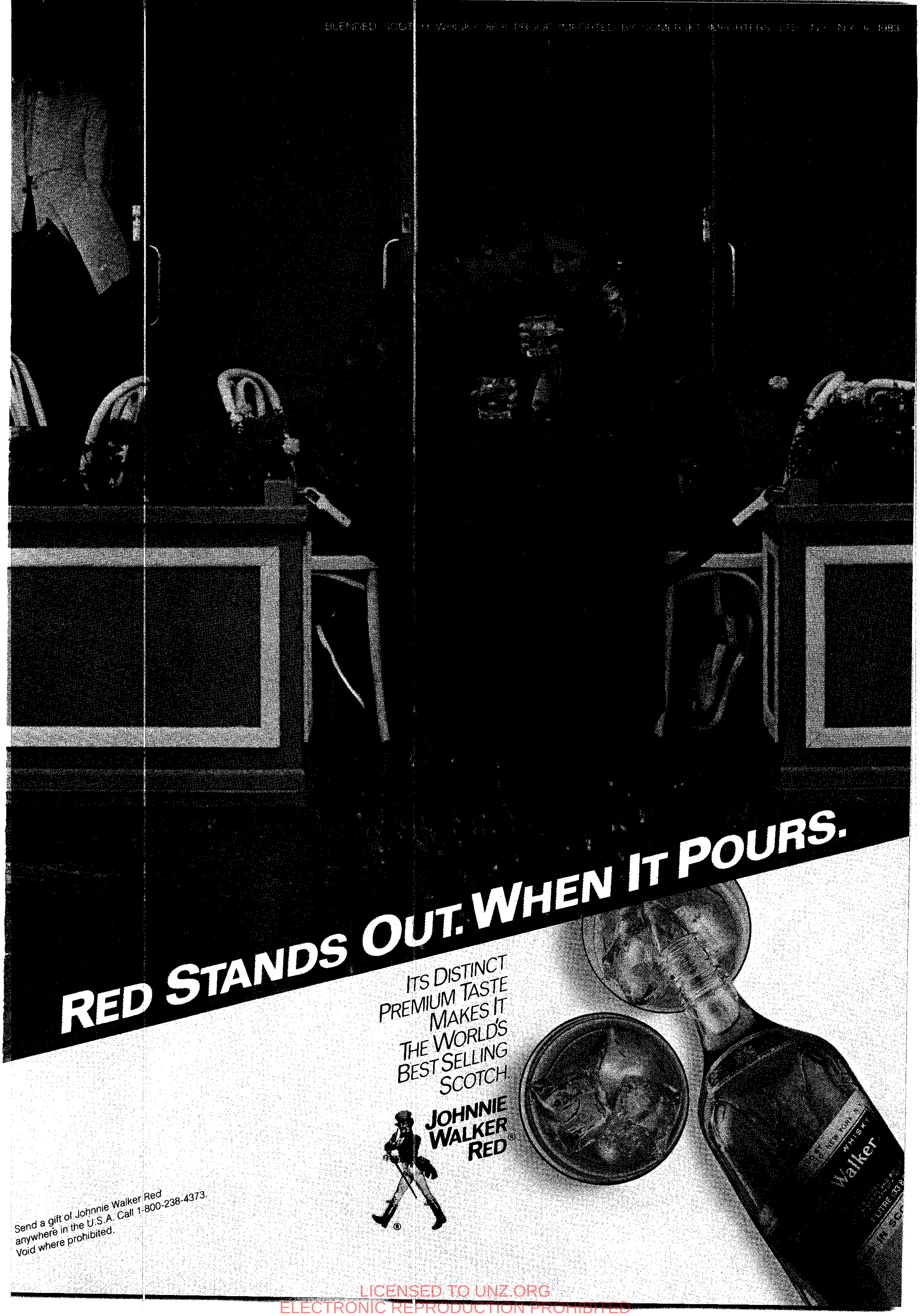
All-star trio: *Young-Uck Kim, Emanuel Ax, and Yo-Yo Ma.*

Even that formula is wearing a bit thin after fifteen years, but Wadsworth wove a clever variation on the theme this time around by throwing a party for Frescobaldi, Spohr, and Brahms, whose respective 400th, 200th, and 150th birthdays occur in 1983–84 (Beethoven was also on the program—Josef Suk played the Violin Sonata, Op. 30, No. 1, perhaps in honor of the composer's 213th anniversary). Spohr's Grand Nonet for winds and strings tended to rattle about rather noisily while the Society's regulars gingerly explored the bare mechanics of the piece. Brahms's Piano Quartet in C minor turned out handsomely, however, thanks primarily to Richard Goode's fiery presence at the keyboard. A former member of Wadsworth's Society, Goode left the fold several years ago to pursue a solo career, and I suspect that the experience has actually sharpened his sensitivities as an inspired chamber-music colleague.

Since its modest beginnings in 1974, **Chamber Music at the Y** has expanded in all directions to meet New York's growing demand for more music from chamber ensembles. Schubert's huge Octet launched a new decade with an appropriate flourish, although this smoothly polished, generally unexceptional performance left one only mildly appreciative of the composer's genius and more aware than ever of the score's longueurs. Could all this mean that the chamber-music boom of the 1970s has peaked? At the very least it seems time to rethink the role and basic structure of repertory groups that have found such cozy niches at Lincoln Center, the Y, and in the city's other concert halls.

KIRI TE KANAWA WORKED HARD TO MAKE something out of Violetta in the Metro-

Photograph by Don Hamerman.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politan Opera's first **La Traviata** of the season, but exactly what she had in mind never came into focus. Of all the soprano's Met roles to date, this was by far the most animated—perhaps Te Kanawa has grown weary of being told that she is beautiful but bland. To offset this image, she fluttered about as a nervous party hostess in Act I, duly registered amorous interest in Alfredo, struck appropriate tragic poses when forced to renounce love, and seemed genuinely troubled on her deathbed. By then, though, it was impossible to care very deeply about such a loosely stitched-together Violetta, who expired prettily but generated as much pathos as a damp Handi-wipe.

Lack of concentration might explain Te Kanawa's repeated failure to communicate specific emotions or define a sharp personality. Left to her own devices, she flits absentmindedly over the surface of a role, indicating a character now and then but never really creating one. Simply as a piece of vocalization the results were also half-formed and halfhearted. Lovely phrases alternated with clumsy patches, and there were even embarrassing moments when she forgot the music altogether. Rumor has it that Te Kanawa is capable of giving disciplined, consistently effective performances, but only when a strong director and conductor crack the whip. Neither was present on this occasion, certainly not in the pit, where John Pritchard presided over the score with limp hands.

Nothing else occurred to raise this *Traviata* above the ordinary. Even the usually reliable Nicolai Gedda had one of his rare off nights, an Alfredo whose mincing manner and curly wig suggested an uncannily accurate Liberace impersonation, while Cornell MacNeil's worn and rusty elder Germont should have been retired long ago.

A CONCERTO FOR DOUBLEBASS SEEMS AN odd project for a composer like Gian-Carlo Menotti, whose major activity over the past 50 years has been writing operas. On second thought, there is something vaguely melodramatic about the notion of thrusting such a paradoxical instrument into the limelight. Despite its ungainly appearance, the doublebass is a surprisingly delicate creature, especially when brought up from the depths of the orchestra to display its unexpected potential for mournful lyricism and scampering agility.

A clever man of the theater and a composer who knows a thing or two about instrumental effect, Menotti capitalized on precisely these qualities in his concerto, which recently received its world premiere from James VanDemark and the **New York Philharmonic** under Zubin Mehta's direction. True, the score is more of a pleasant diversion than a work of substance, but surely no one expects profound statements from Menotti at this late date. His Doublebass Concerto, far more entertaining and unpretentious than any of the disappointing operas since *Amahl*, modestly accomplishes exactly what it sets out to do, and quickly retires before anyone has a chance to be bored. VanDemark was obviously delighted with every graceful measure, and I imagine both his performance and the piece itself will sound even more effective when Menotti reduces the accompaniment for chamber orchestra.

The following Philharmonic program introduced another new concerto, this one for cello, by the late Alberto Ginastera. Like Menotti, Ginastera is better known hereabouts for his operas, and the Cello Concerto resembles those once fashionable potboilers by serving up a typically lurid, glitter-and-be-gray mixture of atonal expressionism and south-of-the-border jingoism. For all of its icy professionalism, this calculated and positively reptilian music does little more than chase its own tail for half an hour. The composer's widow, Aurora Natola-Ginastera, lovingly fingered the solo part like a holy relic, and one had

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THIS SEASON'S CONCERT OPERAS PRESENTED by Carnegie Hall will focus on French opéra comique, an even more elusive species than the florid bel canto works of Rossini that were so successfully revived on Carnegie's stage last year. Until quite recently, the whole genre of opéra comique seemed dead and buried except for a few hardy perennials like *Carmen* and *Manon*, while a performance tradition that might have kept this repertory on stage vanished long ago, even in France. For some reason, we now have a few singers who do respond instinctively to the pastel tints and delicate sentiments of French opera, and these special artists are beginning to rekindle interest in many long-dormant works. Frederica von Stade definitely has all the necessary qualifications for the job, and I fully expect her to be enchanting in Massenet's *Chérubin* and Thomas's *Mignon* when they come to Carnegie Hall later on in this mini-survey.

That said, I was slightly disappointed by the choice of Offenbach's **La Périchole**, which opened the festivities last week. By no stretch of the imagination does von Stade possess the right voice and personality to put across the vivacious title role. There must be at least a dozen other French heroines who would be better served by her gentle, low-keyed presence than this saucy, high-spirited street singer and resourceful manipulator of men. Von Stade did what she could to create the proper illusion, but at its best her performance only conveyed a demure, slightly wan charm and hardly a hint of the effervescence the role requires. And if hairs must be split, *La Périchole* scarcely counts as opéra comique—Offenbach's zany operettas belong to an entirely different category of music theater.

Having registered those grumbles I can report that the semi-staged performance bubbled along merrily and with far more style and wit than I recall from the Metropolitan Opera's Broadway bowdlerization of *La Périchole* back in 1956. All the musical numbers survived complete and were sung in passable French, while the dialogue problem was solved by throwing it out altogether—Madeline Kahn clued the audience in on the plot with a wacky, off-center humor that no opera singer could possibly duplicate. The evening's additional pleasures included Neil Rosenshein's buoyant Piquillo, Renato Capecchi's hilarious Don Andrès, Mario Bernardi's shipshape conducting, Bliss Hebert's breathless stage direction, and—best of all—Offenbach's ability to spin out one irresistible tune after another. ■

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STARS UNDER CLOUDS

"...*The Killing of Sister George,* a mid-sixties farce, is now a dated, perfunctory satire. *Tallulah* is a shopworn mess..."

Sister act: *Tandy Cronyn and Aideen O'Kelly as Childie and "George."*

THE COMMUNISTS MAY HAVE BEEN ON TO something with their censure of the cult of the personality. Certainly in show business there is a grim progression by which an actor is turned, first, into a star, usually to the detriment of his or her talent (if any), and thence into an oracle or divinity, whose every irrelevant utterance or action is absorbed by the public with sheer idolatry, usually to the detriment of the diva's or demigod's humanity (if any). I shall never forget how refreshing it was to take a leading actress from the films of Ingmar Bergman to one of his stage productions in Stockholm and *not* have anyone in the audience gaping at her. But God may have put less rubber into Scandinavian necks.

As it happens, two shows have just opened that deal, at least in part, with show-biz adulation. A revival of Frank Marcus's mid-sixties farce, **The Killing of Sister George,** concerns a beloved nurse on a fictitious fifties BBC radio serial who is about to be killed off to make the program more "contemporary." **Tallulah,** a new albeit shopworn-looking revue, is about the celebrated actress-personality whose life and career seem to have been (at least according to this extravaganza) rather like that party described by the eighteenth-century epistolarian Lady Mary Wortley Montagu, where one amused oneself by taking the "not"s out of the Ten Commandments. Which goes to show there is nothing new under the lights, whether of the Klieg or of the chandelier variety. Both shows tend to view their heroines—the apparently imaginary June Buckridge, who plays Sister George on the BBC, and the ostensibly real-life Tallulah Bankhead, who plays Tallulah on and off the stage—rather less perceptively than they might. But at least Marcus's drift is genuinely satirical, his protagonist plausibly realized, and his humor his own.

The serial on which June Buckridge plays the hymn-singing, moped-riding, rough-and-ready nurse has made Sister George's no-nonsense toughness heroic; June's off-radio toughness—as a hard-drinking, misanthropic, sadistic lesbian who brutally dominates her immature flatmate and lover, nicknamed Childie, a 34-year-old woman who above all loves playing with her dolls—is shown as unheroic and destructive. The humor of the play lies chiefly in this discrepancy, by implication not so discrepant; yet the play cannot convey the relationship between June and George quite as well as the obvious contrast. Clearly the fact that the BBC and, as it seems, the entire nation go into mourning when the script kills off George in a road accident suggests that the theme is hypocrisy. And Childie, too, with her simultaneous dependence on and recoil from June, her extramural heterosexual escapades supplementing her intramural homosexual domesticity, fits right into the theme.

Unquestionably hypocritical is Mrs. Mercy Croft, the BBC executive who masterminds the execution of Sister George, and solicitously comes to the Buckridge flat to hint at, and later declare, the blow under more private, cushioned circumstances; and who, after looking holier-than-thou for an act and a half, reveals her lesbian colors and steals Childie from June, leaving the latter with only a role on a children's serial, where she is to portray a cow, Clarabel, but an ever so contemporary "flawed, credible cow." Though she roars her refusal of the part, by play's end the now Childie-less June is no longer roaring but, as she drinks herself into a stupor, mooing. All around her, the apartment overflows with floral tributes—from adults and children, from nuns whom she has been known to assault and the staff of a hospital wing named after Sister George—to the beloved dead nurse. Is the public also hypocritical or merely stupid?

Marcus is dealing with big questions for which his satire is a bit too perfunctory, his psychological analysis too sketchy, his focus too diffuse. The nexus among histrionic, social, and sexual role-playing is rather too idly toyed with, and though one perhaps shouldn't ask for too much from what is only a farce, certain powerful problems, once raised, refuse to lie down and servilely wag their tails at the bidding of an easy laugh or a facile *coup de théâtre.* We do not even find out how much of the sadomasochism of the relationship between June and Childie is real, how much symbolic, and how much the latter's fibs. Still, Marcus, who has been an actor, director, critic, and antique dealer, knows the world of show business from his first three professions, and a rather more *louche* one from his fourth, so that the play has at least a shallow authenticity and some wry laughs. Yet it seems dated in the light of greater theatrical permissiveness—though, on the other hand, there is something to be said for leaving things to the imagination.

Aideen O'Kelly is an accomplished

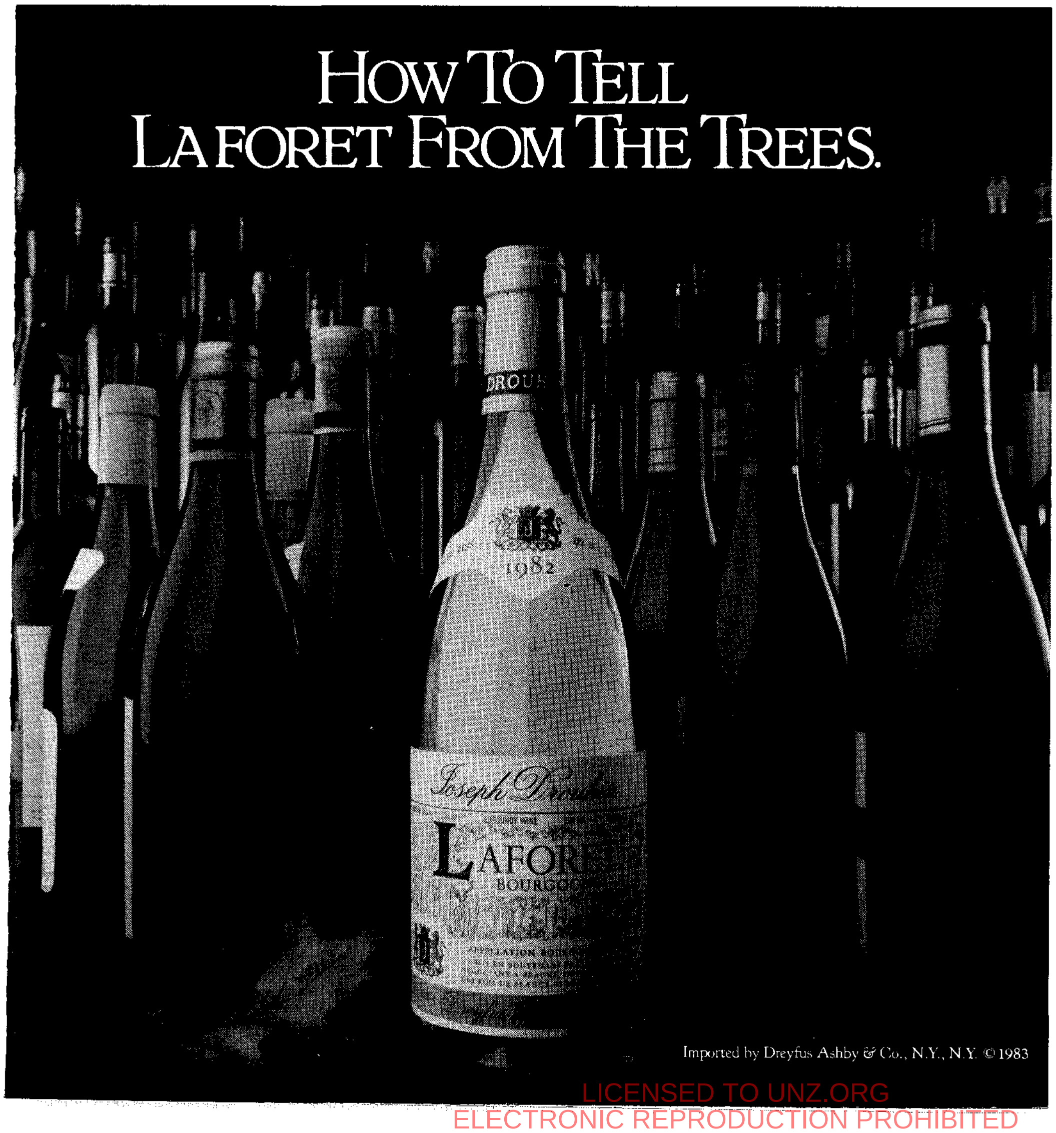
Photograph by Gerry Goodstein.

June, even if she does not efface the memory of Beryl Reid in the original Broadway production, who, with a fake gentility, brought yet another layer to the role. Tandy Cronyn, whom I recall as a rather tentative ingenue in the old days of the Vivian Beaumont Theater, before Richmond Crinkley swathed it in darkness, has come a long way and offers a persuasive Childie, perhaps a little too "normal," but tantalizingly inconsistent. Ruby Holbrook's Mercy Croft, however, drips so much sweetness that she telegraphs her phoniness, and her final outburst of mercilessness is overdirected. As Mme Xenia, the medium, Elizabeth Owen is less than medium good. Roger Mooney's set, though serviceable, seems to have served already for a handful of previous Roundabout revivals; Allen R. Belknap's staging is acceptable. There is still some life in *The Killing of Sister George,* but there must be other plays that could be revived without needing quite so much artificial respiration.

Tallulah, CONVERSELY, IS AN ALMOST unqualified mess. Its ingredients are, first, every sensational or scabrous utterance by or about, or anecdote involving, Miss Bankhead, whether true or apocryphal; second, a relentless parade of her theatrical and cinematic flops and amorous misadventures; third, a pathetic attempt to blame it all on insufficient love and understanding from her father the congressman, who usually makes lightning appearances atop a small platform especially designed for the hurling of paternal invectives; and, fourth, a reprehensible attempt to have things both ways. For this Tallulah is both a carefree bisexual orgiast, merrily boozing, drugging, insulting, whoring, womanizing, and face-lifting it up while appearing in one turkey after another, and also an artist of talent who could shine with good material (though this is barely mentioned here) and whose various indulgences are meant to be also sentimentally tear-jerking and finally heart-rending, provided your heart is of tissue paper and affixed to your sleeve.

Farrago that this is, it could have profited from better music than Arthur Siegel's savvy tritenesses, and better lyrics than Mae Richard's desperate lunges at wit—Tallulah having sung "I've Got to Try Everything Once," John Barrymore sings, "I've got to try everyone once,/ Like Theda Bara and one half of the Lunts." Tony Lang's book tops this when, in a crowded elevator naturally "going down," Tallulah wonders aloud why the Lunts are snubbing her, since "I have had both of you, darlings!" This book is all indiscriminate scissors and paste that sticks in the craw.

The lead is acted, sung, and danced with gusto and know-how by Helen Gallagher, who, however, is not quite right for the part. Whereas Tallulah was more like an overripe plum, Miss G., except when dancing, is more like an acidulous prune. The bitchy wit is well delivered, but in a tighter, more constricted way than Miss B.'s more full-throated, open-throttled abusiveness. As two Johns, Barrymore and Emery, Joel Craig pops his eyes well, which may not be quite enough. As Daddy Bankhead, Russell Nype seems a trifle too lovable, but the script gives him very little, and the costumer (John Falabella, who also did the dreadful set, half candy box, half the inside of a coffin) less: a most unlikely white suit with a charcoal vest that easily earns our indulgence. Not so the five all-purpose chorus boys, sometimes joined by Mr. Craig, who cavort around Tallulah in sundry roles from female impersonators doing Miss B. to the Algonquin Wits (it's a moot point in which guise they are less convincing), and also as some of the men in Tallulah's life (in which guise they are decidedly least credible). Although Neil Bieff's gowns for Miss G. are clever, the staging and choreography by David Holdgrive fall somewhere between Hasty Pudding and flat soufflé. This Tallulah is not so much an icon as a con. ▬



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Art/Kay Larson

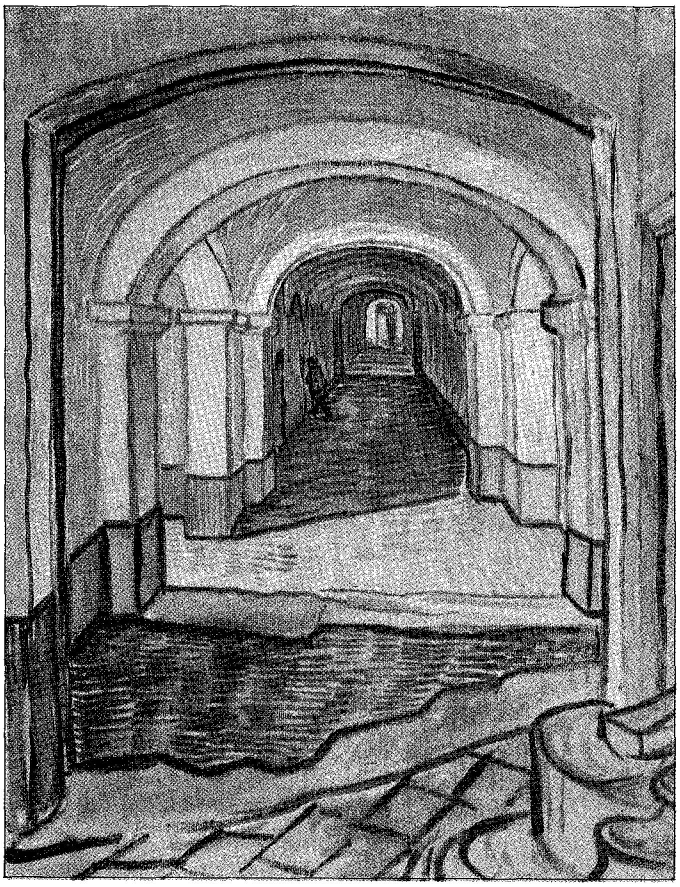
MOMA'S PAPER RICHES

"...The charm of this show is its consistently experimental tone, its sense of pushing to the edge of possibility..."

LIKE ATLANTIS, MOST OF THE MUSEUM OF Modern Art is a submerged continent of mythic dimensions. No one but a handful of curators knows what's down there. During the last days in the old building, only 15 percent of the collection could hang on the walls at one time, a figure that will merely double when MOMA opens its overhauled galleries next spring. The museum owns 6,000 drawings, yet the department that shepherds them will not get a permanent wall to hang them on until 1984. In the meantime, 100 of the best have been slipped out of storage by the department's director, John Elderfield, a man with a keen sense of timing. His show sweeps over the high ground of the last hundred years, and suggests, to consistently impressive effect, what we've been missing.

Elderfield's title, **"The Modern Drawing,"** is marvelously presumptuous; only *the* Modern Museum could get away with it. The presumption, moreover, is correct. MOMA has accumulated drawings since its doors opened, in 1929, but the number hovered around 500 in 1960 and began to soar after the Department of Drawings was founded, in 1971, under William Lieberman (now head of the twentieth-century department at the Metropolitan). The Modern defines a "drawing" as anything on paper; in practice, this definition is not as radical as it sounds. The show is a moderate's view of the century, from Seurat's Post-Impressionist conté crayon *Stone Breaker, Le Raincy* to Jasper Johns's 1977 ink-on-plastic-vellum Savarin can and paintbrushes. But Elderfield's survey is not a history lesson. It's a meditation on connoisseurship, delivered in an almost archaic language—one that argues for the persistence of "quality," even if nobody has yet been able to use the word in a sentence that means anything.

Van Gogh observed that drawing "is working oneself through an invisible iron wall that seems to stand between what one feels and what one can do." Artists value drawing for its spontaneity; they have historically used it as a kind of refresher course in which purposes can be clarified and some of painting's philosophical weightiness avoided. And since modern artists increasingly have erased the distinctions between drawing and painting, more and more of them use the quicker medium to signal a change in direction. The charm of this show, then, is its consistently experimental tone, its sense that these are works pushing to the edge of the possible. Even when the collection itself is clearly thin (as it seems to be in the post-1945 period), the examples Elderfield has chosen manage a near-perfect balance between ambition and achievement.


A sense of urgency: *Van Gogh's* Hospital Corridor at Saint-Rémy.

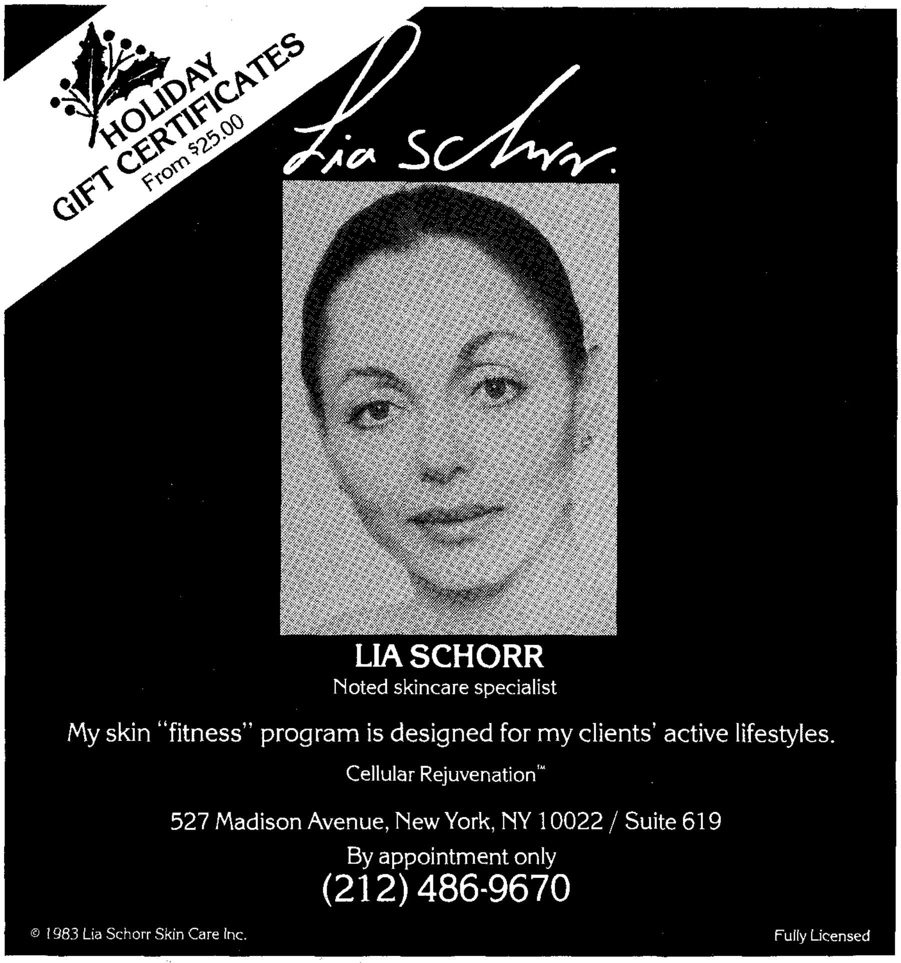
Some drawings are classics—Klee's *Twittering Machine,* for instance, or Georgia O'Keeffe's *Evening Star, III*—and since they are arranged chronologically, there are startling comparisons between the classics and the unknowns. O'Keeffe's watercolor is surprisingly close in time to Malevich's intense *Suprematist Elements: Squares,* of 1915. From the same year comes Mondrian's familiar *Pier and Ocean,* a composite of charcoal lines and traces of white watercolor suggesting sunlight glinting on water—a transition drawing before he developed his geometric paintings. Yet, three years earlier, Arthur Dove had already finished a stark, almost black, very pure abstract drawing of symbolic natural forms—a surprisingly early bit of American geometry.

It would be a mistake to draw large conclusions from this accumulation of brief moments. Van Gogh himself, for instance, has two such moments here, and both achieve their perfection without any hint of the "big themes" of his paintings. His sepia sketch of a street in Saintes-Maries is a precise match of spontaneity and calculation, and is one of his finest drawings. *Hospital Corridor at Saint-Rémy,* done in gouache and watercolor, comes close to being a painting both in color and composition, but the treatment remains almost offhandedly casual.

In offering *Hospital Corridor at Saint-Rémy,* Elderfield wants to calm us down about Van Gogh, to undermine our habit of reading the artist's personality into the work. The miracle, he writes, is that Van Gogh's "intensely private feeling achieves so finally disinterested an artistic form." Certainly he's right, and his caution is well stated. But the temptation to speculate is still strong.

One reason it remains strong is the drawing's curious composition. We find ourselves looking down a long passageway that threatens to sink a daringly deep hole right into the middle of the

Illustration: Collection, the Museum of Modern Art, New York.



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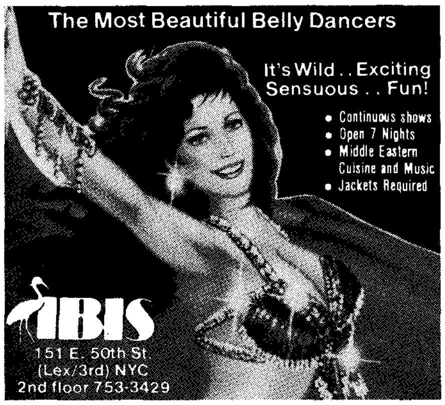

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picture. A faint greenish glow collects under the arches, and a mysteriously closed door appears at the end, but otherwise nothing about the scene seems unusual. Nor is the artist demonstrably mad: Van Gogh, to the contrary, lays down each touch of gouache or watercolor with a concentration so complete that he seems determined to render every perception as vividly as possible, fully linked to its moment in time.

Each stroke in this carefully orchestrated drawing is designed to resist the pull of the corridor. To keep one's eye from being sucked down to the end, Van Gogh resorts to such devices as the splash of azure along the near arches, and the red line that links the wainscoting with the foreground's green tiles. And it works: One's eye scoots along the surface, returning only now and then to that enigmatic door. But is the artist really disinterested? You can think back to Van Gogh's psychological state in 1889, the year before his death. He had just committed himself to an insane asylum, he was subject to devastating seizures, and he was afraid he might be losing his mind. In the drawing, he clearly felt great urgency about putting everything in its proper place. The color, the evenness of the strokes, the careful composition all serve to keep us out of that deep, greenish corridor and its point of culmination, that door. But what is the door, and where does it lead? Is it the dark at the end of the tunnel? Van Gogh's fear of madness? We'll never know, but knowing is probably not necessary. This simple picture of a hallway stands on its own, as a moment when the artist did exactly what he intended—even if what he intended was more complex than he realized.

Elderfield's show has very few weak spots, and very many highs. He doesn't mean it as a survey, so there is no point in arguing about what isn't here. The last twenty years aren't covered well, but we are told that the contemporary drawings, which tend to be unruly both in size and materials, are going to have their own show later. (In the meantime, anyone who wants a jolt of contemporary voltage should step into an adjoining gallery to see the linocuts by Georg Baselitz and drypoints by Rolf Iseli—big, bold pictures that make the rest look faintly too well mannered.) There are also more publications on the subject in the works: an inventory of the contents of the drawings department, much like the big recent book of MOMA's painting and sculpture; a catalogue of the best contemporary drawings; and several pages in a book covering the whole of MOMA, its history, policies, and collections, to be published next spring, when the museum's doors finally open again. (18 West 54th Street; through January 3.) ■

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SOUR GRAPES

"...An oxidized white wine will have an aroma resembling dry sherry or Madeira; spoiled reds may have a vinegary smell..."

WHEN ANDRE SURMAIN FOUNDED LUtèce with its present owner, André Soltner, he created a wine list that included many rare, old bottles. I once asked Surmain, who now owns Le Relais à Mougins, in the South of France, if he ever encountered customers who tried to show off to their guests by ordering a very expensive wine and then sending it back.

Wine of astonishment: *Most fine restaurants will take back a bottle that displeases.*

"When someone orders a very fine wine," Surmain replied, "I bring it to the table myself, along with a decanter and an extra glass. I personally decant the wine over a candle, pour a little into my glass to taste, and if the wine is all right, I then turn to the host and say, 'How I envy you this experience.'

"And let me tell you," Surmain concluded, "it takes someone with a lot of chutzpa to send back a wine after that."

The view from the customer's side of the table is conveyed in a story told by Roger Yaseen, president of the American chapter of the Chaîne des Rôtisseurs, a gastronomic society. Some years ago, on a visit to L'Oustaù de Baumanière, the three-star restaurant in Les Baux-de-Provence, Yaseen asked the sommelier to choose a really fine red wine and was presented with a suitably old and dusty bottle. The cork crumbled as it was being extracted, however, and the wine poured into Yaseen's glass was murky. He handed the glass to his six-year-old son and asked his opinion. The child swirled, sniffed, tasted, and said, "The wine is bad."

When the sommelier, outraged at the judgment of the diminutive oenophile, began to protest, Yaseen said, "Why don't *you* taste the wine? If it's good, I will not only pay for the bottle but also give you a tip equal to the cost of the wine." The sommelier sipped the wine and, after a very long pause, said, "The wine is bad."

"I knew my son would reject the wine," Yaseen remarked with a smile, "because at that time he liked only sweet German whites."

According to a number of restaurateurs I spoke to recently, very few wines are sent back these days—perhaps one or two bottles a month, if that. "Ten or fifteen years ago," recalls Paul Kovi, of the Four Seasons, "sending back wine was considered the snobbish thing to do. Today, it rarely happens."

Not every bottle of wine is flawless, of course, and there are valid reasons for rejecting a wine. But just as there are people who return a wine for the wrong reasons, so are there many others who hesitate to say anything about a disappointing bottle, because they are not sure whether it's the wine or their palate that is to blame, and are reluctant to make a fuss.

The reason a host or hostess tastes a wine before it's poured for guests is simply to determine if there's anything wrong with that bottle. He or she is not meant to evaluate the overall quality of the wine being served, but simply to make sure it has no serious flaws. (The ritual has become so stylized, though, that few restaurants make it a practice to let the host or hostess taste a second bottle of the same wine. However, since it's the particular bottle that's being evaluated, not the type of wine, each successive bottle brought to the table should also be tasted before being served.)

What are the flaws that warrant sending back a bottle? Any wine—red or white—may be "corked" or "corky" (the two words are often used interchangeably); that is, it may have a slightly moldy or mushroom-like smell and taste. It's not always pronounced, but it does get between you and the taste of the wine.

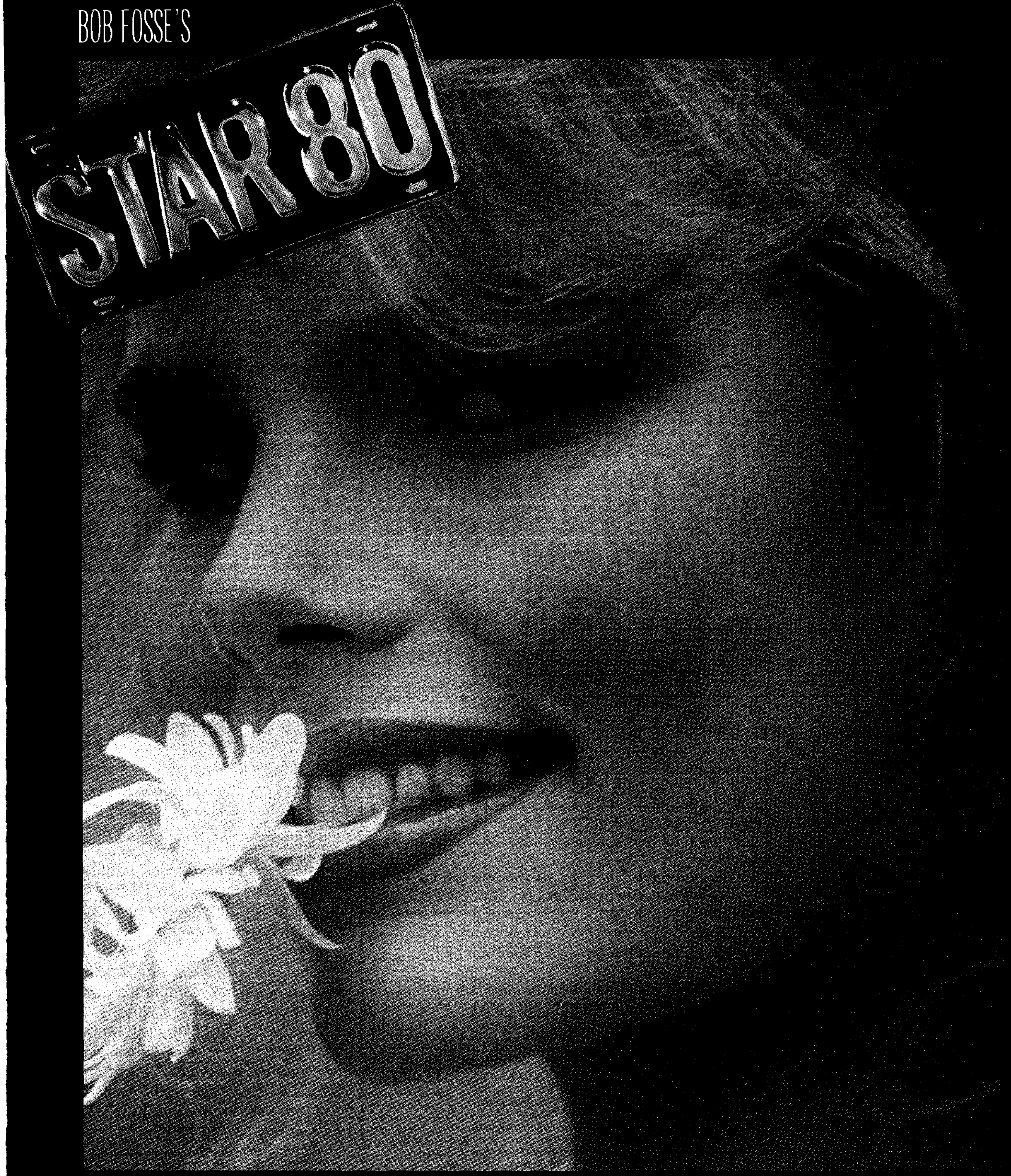
Oxidation is a problem that affects white wines. An oxidized white will have an unnaturally dark color and a smell that resembles that of dry sherry or Madeira (hence the word "maderized" to describe such wines). Spoiled red wines may have a vinegary smell. Actually, most flawed wines have a disagreeable bouquet, and many wine professionals evaluate a restaurant wine by smell alone.

If a wine is spoiled, there should be no argument, of course, and such remarks as "We've never had a complaint about this wine before" or "The bartender tasted it and says it's okay" are not very persuasive.

But there are times when being able to recognize a flawed wine won't help. Friends of mine ordered wine in a small neighborhood restaurant and found it to be spoiled. When they summoned the waitress to complain, she said, "What do you mean it's no good? You saw me open it right in front of you." They then called over the owner, who simply repeated what the waitress had said. When

Illustration by Peter de Sève.

BOB FOSSE'S



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asked to taste the wine, he declined, explaining that he never drank wine, and backed up the waitress.

Problems can occur even in more sophisticated surroundings. A wine merchant I know once ordered a fine red Burgundy in one of Paris's top restaurants and found it to be fermenting in the bottle. He started to describe the problem to the sommelier, who leaned forward conspiratorially and asked, "Do you feel a little prickle on the tongue?" My friend nodded. The sommelier beamed reassuringly. "That's Aloxe-Corton every time," he announced.

Most fine restaurants recognize that they are in a service business, and take back any wine that's returned. As one proprietor put it, "We don't want to lose a customer over a bottle of wine." Stephen Spector, who owned Le Plaisir and has just opened the Pear Tree, in Rumson, New Jersey, says, "If you want to be a big boy and open a restaurant, then you have to act like a big boy. After all, people who spend a certain amount of money expect a certain level of service." "We never argue with customers," says Ray Wellington, the cellar master at Windows on the World. "We don't want to put anyone on the spot." "We always take back wine," says John Benevento, chief sommelier at the "21" Club. "If we think there's nothing wrong with it, it's used as bar wine. If it's expensive, the bosses drink it."

Michael Safdiah, owner of the Black Sheep, says, "When someone sends back a wine, I taste it, and if it's bad I go over to the table and thank the customer for sending it back. I know that it's a trauma for many people to send wine back, and that the other people at the table are probably embarrassed and uneasy, so when I agree with the host, everyone's relieved."

On the other hand, most restaurateurs say that, as often as not, when someone sends back a wine it's because he or she was not expecting that particular taste, not because there's anything wrong with the wine. "One person may find Muscadet too acid," says Ray Wellington. "Another may find a Châteauneuf-du-Pape too robust."

"People sometimes choose a wine they don't understand," says restaurant consultant Barbara Kafka. "And it's usually the better wines that have the eccentricity, the special taste that might confuse a customer. How would you explain the slightly musty character of a red Graves to someone who was not familiar with it? Or the special richness of a Montrachet to someone who's used to drinking Chablis?" Barry Wine, owner of the Quilted Giraffe, tries to anticipate this problem. "Our sommelier may point out that a young Bordeaux is still tannic," he says, "or that a certain California Chardonnay is rich and oaky."

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A delicate situation occurs when a customer mistakenly orders a sweet white wine with the first course. "We have to be very tactful when someone orders Château d'Yquem at the beginning of a meal," says John Benevento, of "21." "We try to suggest that the wine is sweet without offending the customer." When someone orders a sweet wine to start with from the extensive wine list at Narsai's, in Berkeley, California, the waiter is instructed to return to the table and announce, "The bartender says he doesn't keep any sweet wines chilled. Would you like to wait a few minutes, or order another wine?" "Four times out of five," says owner Narsai David, "when the customer hears the word 'sweet' he orders another wine."

Unusual problems call for unusual solutions. A restaurateur in Washington, D.C., noticed that one of his good customers would return an expensive bottle every few weeks. The restaurateur eventually figured out that this happened whenever the customer brought a new girlfriend to the restaurant for the first time. The two made a deal: The customer could send back a bottle from time to time, but it could not be expensive. (As a matter of fact, some wholesalers accommodate their restaurant customers by replacing bottles that have been rejected by diners.)

Rare, fragile old wines are a special problem, and restaurateurs deal with the possibility of returns in different ways. Some will first describe the particular taste of old wines; others will be on hand when the wine is opened, and taste along with the customer. And in some restaurants, anyone ordering such a wine is told that it's at his or her own risk—it cannot be returned. This may discourage show-offs who planned to send the wine back, but it seems unfair to make a customer pay for what turns out to be a very expensive bottle of vinegar. Susan Liederman, of the Manhattan Market, has worked out a compromise. "When someone orders one of the old wines on our list," she says, "we explain that we'll take it back if it's spoiled, but not if it's simply faded or no longer at its best. After all, that's part of the risk of opening an old wine." And Sirio Maccioni, of Le Cirque, says, "Until now we have accepted any wine that is returned, no matter how expensive. But we may change our policy on fine old wines and charge the customer if we think the wine is actually all right."

The implied conflict between customer and restaurateur that surrounds the moment when wine is poured to be judged was nicely conveyed by an oenophile with whom I once dined. The captain displayed the bottle, presented the cork, poured some wine, and waited expectantly. My host tasted the wine, looked up, and said, "You win." ■

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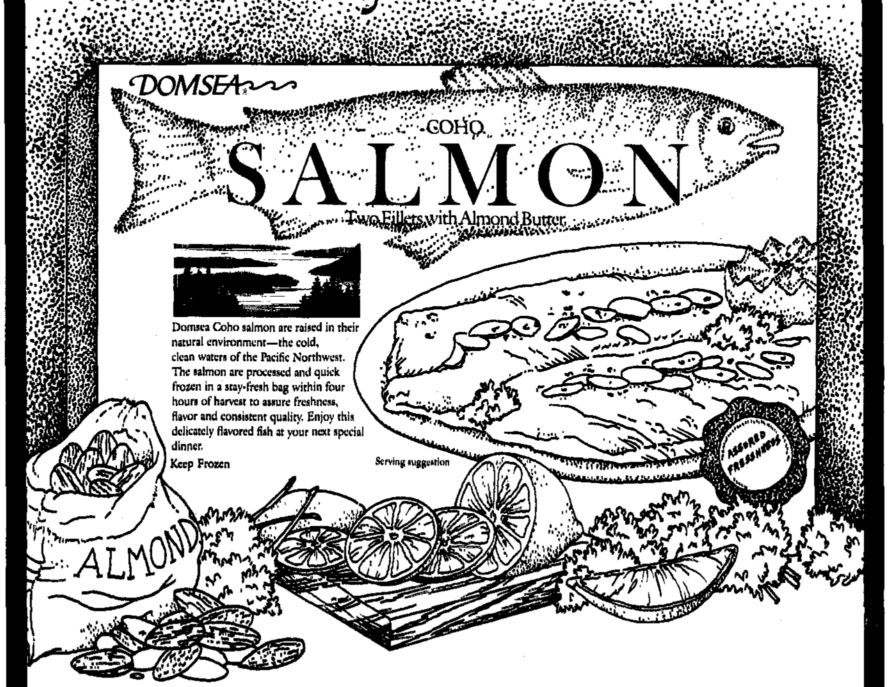
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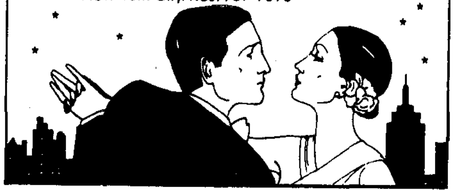

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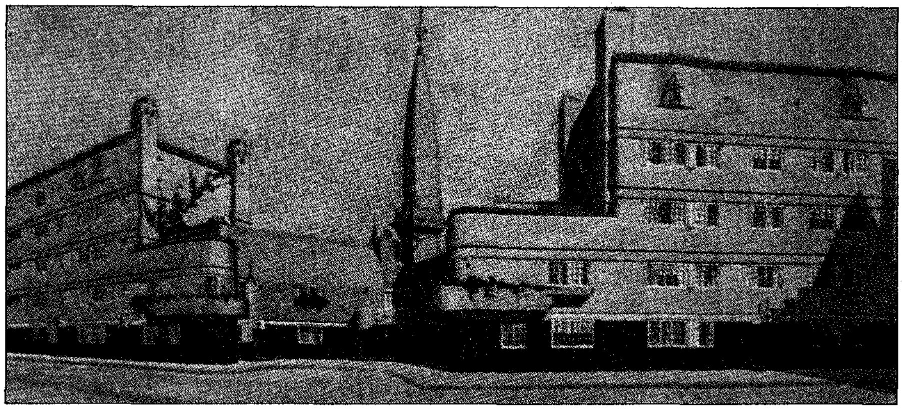
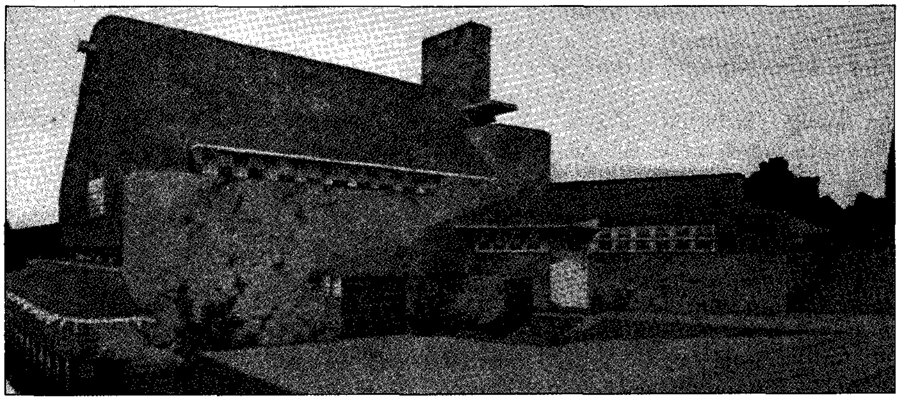


Unexpected extrusions: *De Klerk's Amsterdam housing block (1917–21).*

HOW DOES AN ARCHITECT MAKE A BUILDing look interesting these days without making it look silly? The anti-ornamental planes of glassy modernism have been out of favor for some years now. But the playful appliqués of post-modernism already seem embarrassingly dated. Many younger architects have been turning to a stripped-down brand of classicism for relief. Nevertheless, the sinuous tracery of turn-of-the-century Vienna seemed to be the stylistic source of the hour last year. If a show at the Cooper-Hewitt Museum (2 East 91st Street; through February 5) is any clue, though, the next stop in the return to buildings that delight is likely to be Amsterdam.

"The Amsterdam School: Dutch Expressionist Architecture, 1915–1930" is an eye-opening look at the work of a lyrically creative group of architects who, for a while, virtually dominated public building in Holland. Although the school emerged at almost precisely the same time as the de Stijl architects, it lost out in the history books to its more flamboyantly doctrinaire competitors. But recent scholarship has brought the school back into the public eye in Holland. And this show—curated by architectural historian Wim de Wit—is the first outside the school's native land.

Among the 150-odd graphic works, models, and pieces of furniture in the exhibition, the highlights are the evocative watercolors done by Michel de Klerk, the school's leading talent (who would have been 100 next year). Two of the best—an early view of an Amsterdam housing complex and a late one of a project for a country villa—share the Amsterdam School's characteristic interest in intimate scale and richly plastic shapes. The materials of both buildings—reddish brick and tile—are rendered into soft curves and unexpected decorative extrusions. The window-panes are small, and the roofs low, creating a welcoming sense of shelter. What might have been brooding forms if left uninflected are relieved by knowing asymmetries and, in the case of the housing block, a fanciful tower of vaguely Islamic inspiration whose only purpose seems to be to announce the building with a cheerful exclamation point. Throughout, the sensibility is tactile and textured, warm and embracing, and touched with humor (portly bow windows, doorways like party masks) that stops well short of laughter.



Unique expression: *A project by de Klerk for a country villa (1923).*

The school's stylistic sources lay largely in the English Arts and Crafts Movement, Scandinavian vernacular architecture, and Holland's own domestic traditions. But the architects' basic concerns grew out of two philosophical commitments. One was a belief that better architecture could make better lives for the people who lived in it. This they shared with their de Stijl contemporaries, but the groups parted over the role of the architect in carrying it out. The de Stijl contingent strove for a universal machine aesthetic, while the Amsterdam School was devoted to the concept of the architect as a uniquely expressive individual. While many of the de Stijl architects relied on pure geometry for their inspiration, the likes of de Klerk preferred to let their work emerge from lumps of clay or plaster pushed and squeezed in a quasi-organic process they dubbed "artification of the form."

Happily, the Amsterdam city government preferred the organic approach, and enlisted the school for a host of public-housing jobs. Even more happily, most of the projects were actually built, and many of them have recently been cleaned and restored. Photographs taken for the Cooper-Hewitt exhibition show the buildings mellowed with age, but no less innovative and "contemporary" than they were when they went up. And according to the curator, the oddly shaped apartments that had to be shoehorned into the unorthodox designs have, with some modifications, proved to be remarkably livable.

The timing of the Cooper-Hewitt show could not be better, since the humanistic impulse behind those designs is enjoying a rebirth, particularly, as it turns out, in this country. A recent show at the National Academy of Design documented the little-known buildings of Lars Sonck, a Finnish contemporary of Eliel Saarinen's. Sonck's sturdy designs did much to influence Alvar Aalto, that master of brick Expressionism who persevered in his picturesque vision amid such modernist form givers as Le Corbusier, Gropius, and Mies van der Rohe, and who is being celebrated here this fall with a major new critical study (by Malcolm Quantrill, published by Schocken Books).

The most convincing evidence that the once maligned organic faction of twentieth-century architecture has survived and prospered in our midst is the residential portion of the Battery Park City complex, now under construction in lower Manhattan. When planning began for the residential area, the Battery Park City Authority called on the firm of Cooper, Eckstut Associates to draw up design guidelines. The results seemed positively revolutionary in their conservatism. They encouraged balconies, to take advantage of the views across the buildings' waterfront setting. Metal and glass were all but banned on façades in favor of a more sympathetic palette of materials. "Other than stone," read the instructions, in a section that might have been written by Michel de Klerk himself, "the preferred material above the base is brick. The preferred colors are neutral and warm earth tones. . . . Unique colors and materials are desired for decorative purposes where people walk, such as lobby entrances, as well as on the roof tops where they can be enjoyed from a distance."

To give the Battery Park buildings' architects clues to the effect the authority was after, it surveyed New York's older neighborhoods to find out what has "worked" in residential design over the years. Among the winners were the low-rise buildings of Gramercy Park and the romantic towers of Central Park West and Riverside Drive.

The preliminary Battery Park designs go on display this week at the Urban Center (457 Madison Avenue, at 51st Street; through December 1) under the title "New Directions in Residential Architecture." They include chunky stone bases topped by gabled brick towers, townhouses with Palladian arched windows, irregular rooflines, and even an old-timey "porte cochère."

It is rare that a large expanse of city land ever becomes available for grand designs. It is even more rare that a public authority should take such forceful care in encouraging the virtues of livability. But as the Cooper-Hewitt show of works by the Amsterdam School makes clear, it is not unique. Would that New York had not waited so long to move forward with such commendable hindsight. ▬

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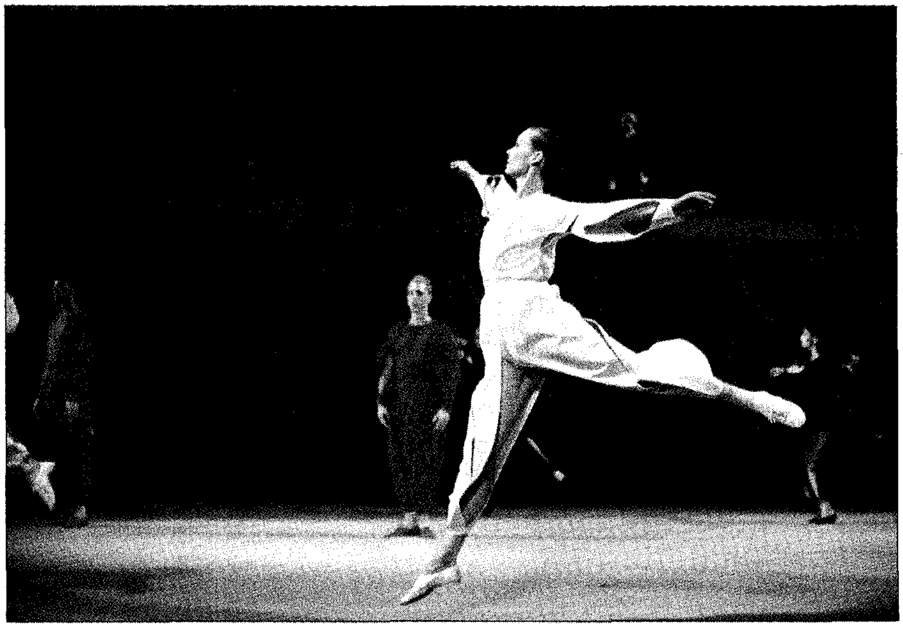
FIXED IDEAS

"...Senta Driver is an analyst, rather than a creator, of movement; her trouble is narrow-minded obsession..."



Mesmerizing with monotony: *Lucinda Childs at the Brooklyn Academy.*

THE PROGRAM NOTES FOR HARRY, THE curiously named company seen recently at the downstairs Space at City Center, listed three revealing credits for its founder, **Senta Driver**. The training at Ohio State University and the six years with Paul Taylor's company jibe with the burly physicality of her movement. But the most telling fact may be her having graduated from Bryn Mawr, an institution known for its original, strong-minded women. (Katharine Hepburn, '28, is practically its trademark.) The trouble with Driver is that she carries iconoclastic thinking to the point of narrow-minded obsession.

She claims as her heroes the pioneers of American modern dance—those stalwart women who broke all the rules—and her work seems to echo, or perhaps mimic, some of their early efforts in its ugliness and perversity. Driver's movement is positively Plutonian. Two of the three men and both women in her group are solidly built—big-boned, fleshy, and muscular. Their contacts with the floor are audibly weighty. Weight, and gravity's pull, are major issues here, and their explication is not just heavy but harsh. Dancers plunge to the ground to wallow like hippos in thick mud; even more often they slam into the floor, so fiercely that you think their bones will shatter. Limbs thrust violently from the body's trunk; heels drum into the floor. So stubbornly does Driver extirpate flow from her choreography, it seems to proceed by small, spasmodic explosions.

But Driver is also a woman of her times, and there is a political scenario to this. She is eager to reveal female strength and the equal capacity of the sexes for nurturing. One of the few sentiments she allows in her work is the tender comradeliness with which one person supports the weight of another. Though the sense of effort is never absent, a feeling of succor is added as a leaning body is buttressed, a fallen one cradled, by another.

Driver's ideal woman is embodied not by herself—like many choreographer-performers, she looks harried on stage—but by Susan Hadley, a spirited, handsome creature. When Hadley partners Larry Hahn in *Secret Kindnesses*, she makes a stirrup of her cupped hands and boosts him on his way after he leaps into it; when he reclines like an odalisque, she seizes his outstretched arm and drags him away, caveman-style. In her duet with Alan Danielson in *Missing Persons*, she's the one who does all the lifting, grasping him by the knees and gleefully whirling him upside down, or balancing his body horizontally on her upended feet, calibrating the fine points of this strange equilibrium with a delicate touch of a fingertip. She's a combination of Gloria Steinem and Wonder Woman, and—miracle of miracles—the men seem to love her.

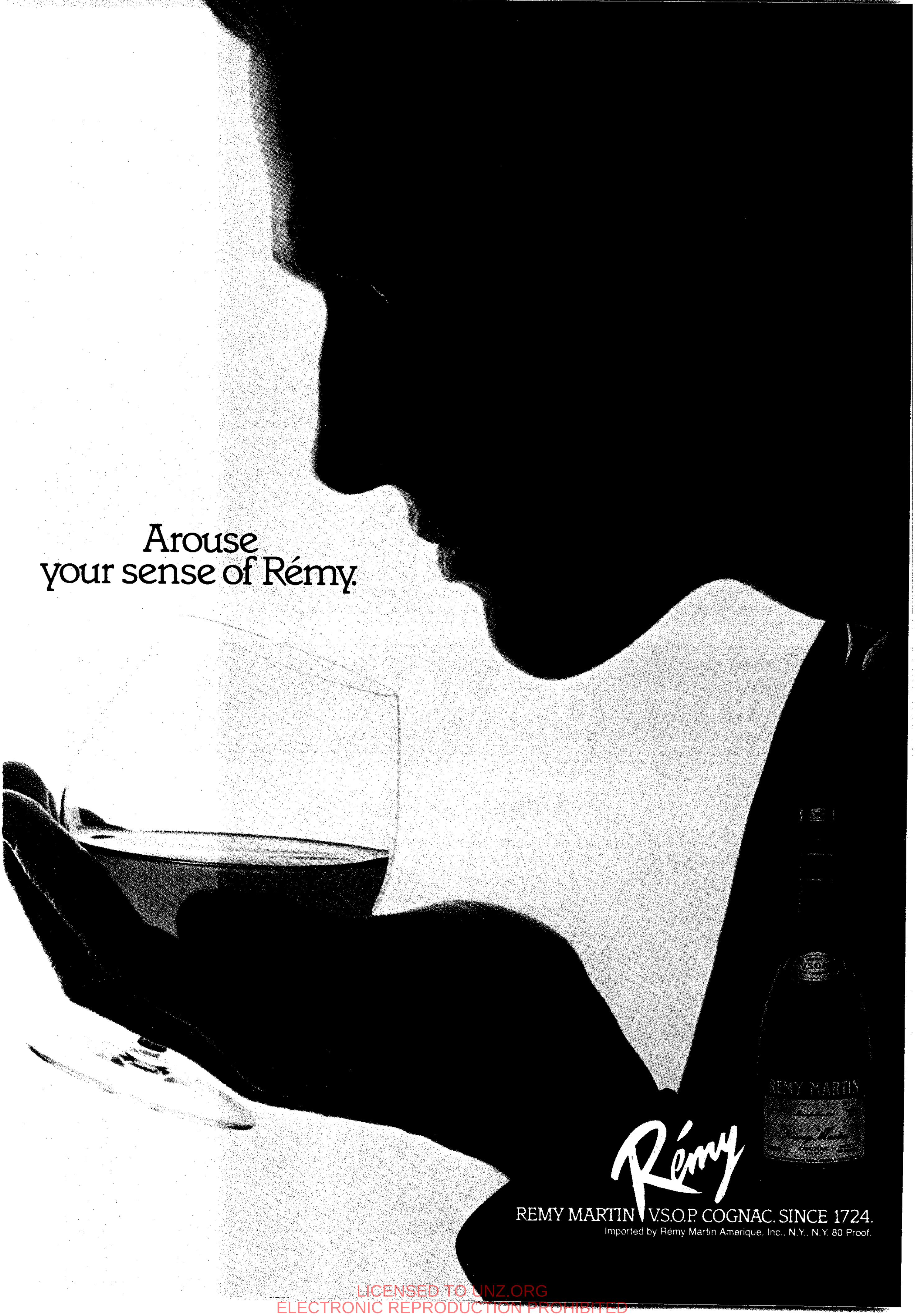
But Driver's Ur-woman has another side, and the choreographer likes to cast herself in this part. Toward the end of *Missing Persons*, for example, the group clusters reverently around her recumbent figure; bathed in a bright, steady spotlight, she stares into the distance, thinking intently. The posture is revealing, for this one-time philosophy and Latin major is essentially an analyst, rather than a fertile creator, of movement. A new duet for visiting ballet dancers dissected the components of classical work—preparation, move, linking step, recovery—until the material had hardly any visceral impulse and no visual interest whatsoever. The dancers—Lynn Glauber, a pert, petite brunette, late of the Joffrey, and Jeffrey Gribler, a blond boy-hero from the Pennsylvania Ballet—were reduced to unintentional self-parody. The most discouraging aspect of the business, though, was that the idea itself was hardly novel. Twyla Tharp anatomized academic dance years ago with far more innovation, and wit to boot.

As for other purported Driver inventions—seating the audience on two, right-angled, sides of the dancing ground, performing two works simultaneously—Merce Cunningham's studio Events long ago made such practices commonplace. Driver wants to be different and uncompromising, and the intensity of her wish, reflected in her obdurate work, is compelling. But when we look at the Martha Grahams of the world, we see that such characteristics were for them a by-product, not a goal.

AT FIRST IT WAS A PLEASURE TO LOOK AT **Lucinda Childs**'s sharp-edged, crystalline configurations, after a surfeit of Driver's knotty, earthbound work. But Childs's company wasn't ten minutes into its stint in the Brooklyn Academy of Music's Next Wave series when it was clear that Childs, too, was going to belabor a single point.

Childs is out to invigorate our percep-

Photograph by Beatriz Schiller.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"...Lucinda Childs blunts our attention with the sameness of her movement and the neutral presence of her dancers..."

tions—by ringing a lengthy series of minute changes on a rigorously minimal vocabulary. In the early days of post-modernism, she took her movement language from the man in the street; nowadays her vocabulary is more balletic, though not significantly more adorned. The steps used in the two recently made works shown in Brooklyn, *Mad Rush* and *Available Light,* can fairly be described in classical terminology: *chassé, jeté, glissade, chaînés,* and so on—but not very far on, since eight terms cover just about everything that happens. The interest is meant to lie in the sequential and spatial patterns created by the repetition, inversion, and slight variation of the basics.

One's attention is so blunted or mesmerized by the apparent sameness of the proceedings, one is hard put to keep track of these tiny modulations. At times, it's difficult even to believe that the dancers move from fixed points on an invisible grid, although of course they do shift from point to point, in lateral or diagonal lines, tracing geometric figures. As far as humans can be, they are a neutral presence. Their energy level is unvaried, their faces expressionless. They confront us boldly, but innocent of intent—head erect, torso open, arms outstretched as simply as signposts—while their ever-fluent legs travel briskly over and over the same ground. Functionaries of motion, they have a single dramatic device: stasis. When some of them come to a halt while their neighbors continue about the business of tread, leap, and spin, the contrast between the reiterated, elementary action and non-action has the effect, within the constricted proportions of Childs's choreography, of a purple passion.

Of the two pieces, I preferred *Mad Rush,* a kind of introductory-Childs affair to a Philip Glass score, designed originally for Paris Opera ballet dancers. It matches its modesty of materials with brevity, and it deigns, without condescension, to explain Childs's concerns through the choreography rather than in learned commentary. When, for instance, Childs wants us to sit up and take notice of the profound difference between circle and line, she unabashedly sets a trio of women to turning on a home base in various ways, then has a male quartet journey down the diagonal in long leaps.

Available Light states its case about perspective through Frank Gehry's architectural set, which suspends a horizontal platform at a slight angle over three rough structures that look like the skeletons of giant packing crates. In each of the dance's six sections, Childs positions two figures on the scaffolding while the ensemble moves below. Executing similar phrases and clad alike in the fashion designer Ronaldus Shamask's space-age jumpsuits, the grounded dancers seem real and robust, while the pair isolated aloft appear to be far away and immensely vulnerable, even figments of our imagination. We see the same thing simultaneously with, as it were, two sets of eyes.

The problem with the piece is length. It makes its reasonably interesting observations early on and then reiterates them monotonously for close to an hour. Either the choreographer assumes that we are slow on the uptake, or she is so possessed by her idea that she must expound on it long past our inclination to listen. ▬

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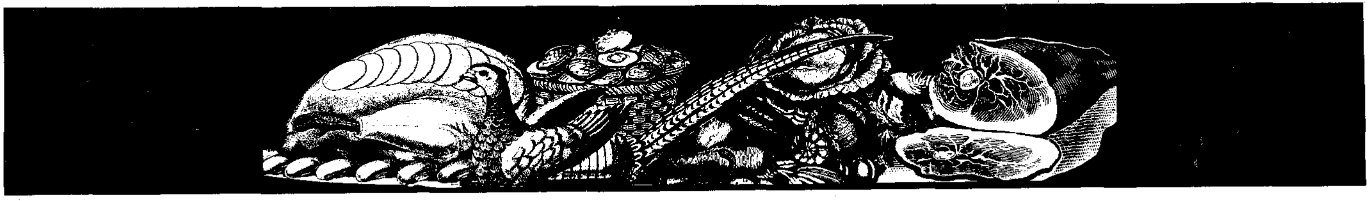


Movies/David Denby

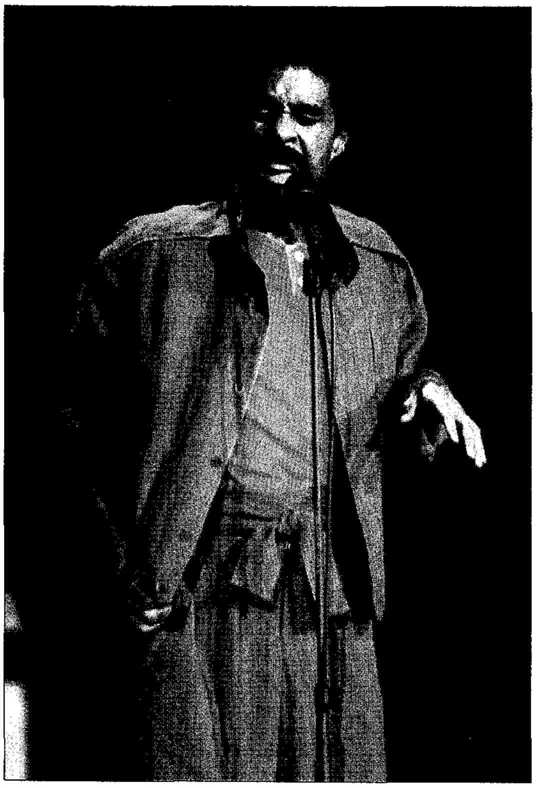
BLUE STREAK

"...Richard Pryor captures the soul, the longings of drunks and junkies. He's stretching comedy as far as it can go..."

SOME OF MY FRIENDS HAVE DISMISSED **Richard Pryor ... Here and Now** as inferior to Pryor's two earlier live-in-concert films, and while I suppose that that judgment may be true, I can't see that it matters very much. These films aren't works of fiction; they're recordings of nightclub acts, periodic airings of material that Pryor considers good enough to make up a full night's entertainment. They are also installments in a kind of continuing public autobiography—sustained immersions in a temperament that keeps shooting off in curious new directions. If you're interested in Richard Pryor, you stay interested, even when he's not at his very best. Even when doing variations on bits he's done many times before, he's superlatively gifted and intelligent and incredibly quick to answer challenges from the audience or comment on tiny alterations in the mood of the evening. It's all Richard Pryor, for better or worse; as long as he's not grimacing his way through other people's material (and he can be wretched in movies like *Superman III*), he's more interesting than any other comic I can think of.

All successful comedians have a conservative streak and a touch of sycophancy—a tendency to rely on material that will always make the audience laugh; audiences probably wouldn't love them so much if they didn't pull out the surefire stuff, and comics know that and knuckle under to it. For Pryor, the surefire material is his dirty talk, his affectionate cussing of the audience and himself: The word "motherf-----" is his hat and cane. What distinguishes great comics, however, is not the stuff they fall back on or use at the beginning of the night to get things rolling but the highs they reach for when they're going all out. Three or four times in *Richard Pryor ... Here and Now,* Pryor takes the audience farther than it wants to go; the movie has its classic moments as well as its steady laughs.

What he's giving us now are the aftershocks from abruptly terminating more than twenty years of drinking and dope. "I haven't done any drugs in seven months," he announces, and a few people in the audience jeer him in disbelief or because they don't want to be lectured about it. He then launches jokes that would be utterly heartless if directed at anyone but himself. Sober, Richard Pryor has recently noticed that certain crucial portions of his anatomy aren't nearly so impressive as he had thought all those years; for years, he says, he thought he knew everything—now he realizes he's one of the dumbest bastards who ever lived. Richard Pryor has become an amazingly severe yet completely unpriggish denouncer of booze and drugs. The reason he's the least hypocritical temperance lecturer of all time is that he convinces you beyond doubt that he's known the pleasures of the stuff. He dramatizes from inside the self-delusions, the euphoria of the drunkard and the junkie. He gives you an inside view of the terrors too.


Pryor: *Heartbreaking as well as hilarious.*

When Pryor imitates a man completely sozzled, he doesn't get just the physical and verbal messiness, he captures the guy's soul, his tormented longing for coherence and dignity in the middle of the densest fogs. "Why do drunks try to talk?" he asks. "They always try to *explain* everything." And then he lets us hear the lucid thoughts running through the rummy's mind and the rubbish that comes out of his mouth. This is heartbreaking as well as hilarious. Pryor doesn't flinch from the pathos of physical disintegration—he could even be called a comic poet of debility. As the drunk realizes that he isn't making any sense, his longing to speak only increases—by the end he's nearly howling with frustration.

Great cruelty and great compassion are mysteriously intertwined in Pryor's work. In his most sustained bit of acting, he becomes a neighborhood junkie that he remembers from years ago—a man he used to think was incredibly cool because he talked so slowly and with such an impressive absence of emotion. Later, he says, he realized the guy was simply wiped out, but when he imitates him he gives him a kind of querulous dignity. From the outside world, the junkie demands *logic;* he complains that people aren't sensitive, that they aren't as consistent as he is. The straight world has rejected him, but he asserts his reliability—he's never missed a payment. Pryor's attitude is both sympathetic and ironic—the ambiguities are dazzling. Only at the end, as the junkie talks more and more slowly, finally passing out, do we realize that we've been watching a long death scene. In moments like these, Pryor is stretching comedy as far as it can go. His insight that even alcoholics and junkies are locked into the prison of ego and need to assert their version of the world is worthy of Eugene O'Neill. At his greatest, he brings comedy to that point of sadness where it becomes almost unbearable.

Testament IS THE SORT OF EXCRUCIATINGLY well-meaning film that I had hoped never to see—a movie in perfect taste about the end of the world. A nuclear war has been fought, and America has been destroyed by bombs. But somewhere north of San Francisco a single

> "...*Testament*'s high-mindedness is almost punitive—it outclasses and depresses the viewer at the same time..."

small town, cut off from other possible survivors, carries on, bravely waiting out the slow death by radiation poisoning. The schoolchildren put on their play; the elderly German piano teacher gives her lessons; families gather round for meals and holidays. At the center of *Testament* stands Jane Alexander, housewife and mother, holding everything together. At work in San Francisco, her husband (William Devane) is killed in the attack, but she continues to care for their three children, taking in other kids as their parents die off. One by one the children also die, but she refuses to commit suicide or to allow the rituals and amenities of life to disappear. She maintains her dignity, and the dignity of her family, right to the end.

Written by John Sacret Young (adapting a story by Carol Amen—her real name?) and directed by public-television documentary-maker Lynne Littman, *Testament* means, I am sure, to assert the preciousness of every human life, even in the face of annihilation. Alas, it can't be done—or at least not as easily and complacently as this. The point about nuclear holocaust is precisely that it defeats the significance of any individual's death. To insist on the opposite by reducing the apocalypse to the destruction of a single, loving family is simply to avoid the staggering difficulties of saying anything interesting about an unprecedented human situation. *Testament* spares us the horror of disintegrating flesh or mass panic. The movie is so tasteful, so discreet, so noble that it makes you want to scream with boredom and irritation. What could be more irrelevant than this display of fortitude? The movie's high-mindedness is almost punitive—it outclasses and depresses the viewer at the same time.

The filmmakers have conceived their material in the shopworn, pragmatic-problem-solving style of a "serious" TV drama from 1955. In the course of *Testament*, Jane Alexander's young son grows up and "becomes a man." Her young daughter asks forlornly what it's like to make love. The town's handsome young priest passionately kisses a woman (but unfortunately not the daughter) for the first time. All in all, the banality of this kind of "humanist" filmmaking frightens me more than the bomb. Terrible as it is, *Testament* was obviously made with sincerity and love by people who believed in it deeply. Aesthetic naïveté this complete usually deserves sympathy, yet I can't work up much warmth. You have to be both arrogant and deeply unimaginative to flaunt your sensitivity in the face of the end of the world. A prolonged howl might be a more satisfying response, or perhaps two hours of Mozart played over a blank screen. Silence might be best of all.

In brief: WILLIAM FRIEDKIN'S **Deal of the Century** is of an appalling badness rarely encountered in a big-budget film made by an experienced director. This comedy about the international arms business changes tone from scene to scene and often *within* scenes; the color is yellowish and watery, the special effects cheesy. One minute Chevy Chase is suavely flirting with Sigourney Weaver; the next minute, he shoots himself in the foot, and she plugs the hole with a cork. The movie keeps shooting itself in the foot, too, but the damage can't be stopped; *Deal of the Century* is done in by blunders. ▬

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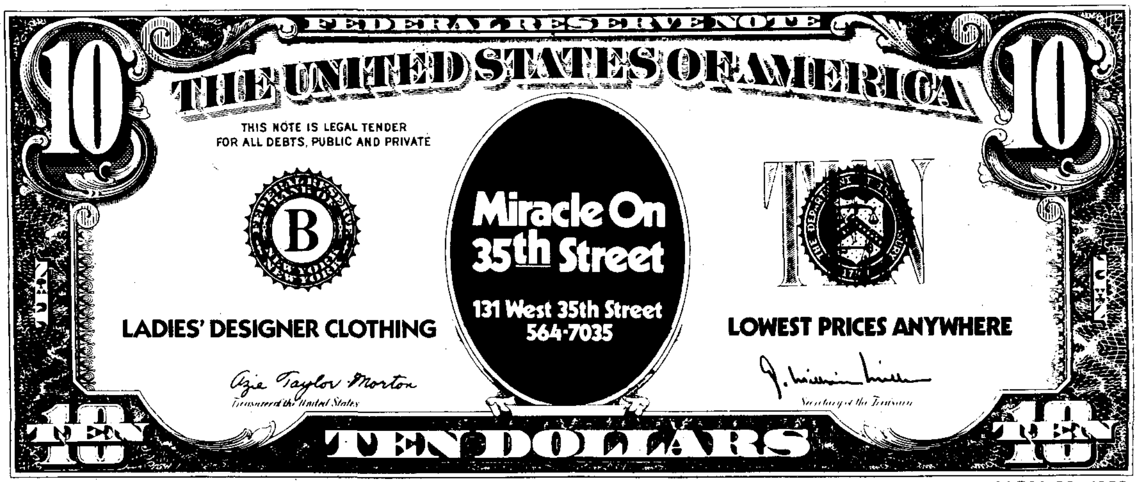

OFFER EXPIRES NOV. 30, 1983

SALES & BARGAINS

BY LEONORE FLEISCHER

Imports

IMPORTED HANDCRAFTS FROM INDONESIA and the Philippines are at wholesale prices here for one week only. A few examples: sets of six woven-grass place mats, some edged with batik, $7.50–$9; sets of six batik napkins, $10.50; batik tablecloths, $60; batik sarongs, $15–$27.50; large batik pieces, $50; heavyweight batik pieces, $30; carved folkloric figures from the *Ramayana,* including small fish and a fantastical Rama, $2 and $75, respectively; hand-painted leather shadow puppets in two sizes, $15 for small, $20 for large. Many baskets are available in different shapes and sizes, from little potpourri baskets for 50 cents to large ones for $200: hampers, $11–$25; firewood baskets, $15–$25; nests of six planters, $8; rattan baskets with handles, $10–$20; baskets with lids, $15. Also, sets of three straw trays, $9; oval or round vine trays with spiderweb design, $15 and $20; three-panel bamboo-and-rattan room dividers, 7 ft. high, $125; small bamboo dividers, $65; buri étagères, $50–$120; rattan chairs, $45–$80; and much more. Checks accepted; no credit cards; all sales final. *The Philippine Collection, Ltd., 40 West 24th St., tenth floor (243-1792); daily 10 a.m.–6 p.m.; through 11/13.*

Plants

THE TWO-DAY FALL SALE AT THE BROOKlyn Botanic Garden offers a large variety of attractive house plants, including many flowering ones. A few examples: African violets in heavy bloom, 4-in. pots, $2.75; Christmas cacti, Christmas peppers, cyclamen, and kalanchoe, in bloom and bud, 4-in. pots, $2.50 and up; house trees, including areca palms, *Ficus benjamina,* schefflera, and many more, 4–5 ft., $16.50; many kinds of hanging baskets, 6 in. and 8 in., $4.50 and up; very large variety of houseplants, healthy and extra-full, $2; container-grown tarragon plants, 1-qt. pots, $1.25; a large selection of trained indoor bonsai in Japanese pots, $8–$100. A harvest table will offer homemade jams and jellies, honey, dried grasses, bittersweet ($3 a bunch), fresh-cut herbs (75 cents a packet), and vegetables. Sale will be held rain or shine. Checks accepted; no credit cards; all sales final. ***Brooklyn Botanic Garden Main Building Rotunda,*** *1000 Washington Ave., Brooklyn (622-4433); Tues. 11 a.m.–5 p.m. and Wed. till 2 p.m.; 11/8 and 9 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

One-Day Sale

IN ONE DAY, COLLECTORS' GUILD IS clearing away a lot of merchandise from its past catalogues, including large numbers of framed graphics. A few examples: limited editions of framed, signed lithographs, were $85–$150, now 25–75 percent off; original limited editions by Dali, Vasarély, and others, were $700–$1,000, now $450–$650; hand-painted four-panel room screens from Japan, were $875, now $575; framed contemporary museum and gallery posters, now 50 percent off (Erté's *Soirée,* was $85, now $42.50); lamps with lead-glass shades, were $375, now $187.50; *Empress* bowls, made from original Heisey mold, were $45, now $22.50; all-silk Erté oblong scarves, were $45, now $35; sets of porcelain vases and boxes from Japan, were $100, now $66; Chinese cloisonné jewelry, including bangles, earrings, and pendants, were $17.50, $18, and $20, respectively, now $13.50, $10, and $13.50; and much more, including many one-of-a-kind items. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Collectors' Guild, Ltd., 601 West 26th St., tenth floor (741-0400); Sat. 10 a.m.–5 p.m.; 11/12 only.*

Deck the Halls

TRIMCO SUPPLIES DEPARTMENT STORES with holiday decorations and is usually closed to the public. Once a year, it opens its doors to clear away Christmas decorations at prices that are less than what stores pay. A few examples: 10-ft. silver garlands, were $3.15, now $2; 40-in. plastic ornaments, were $4, now $3; 12-in. Santas, were $16.95, now $12; Mr. and Mrs. Santas, were $13.95 a pair, now $10; four-piece drum sets, were $22.95, now $16; little teddy bears in a musical rocking chair that plays "Silent Night," were $16.50, now $12; three-piece wood train sets, were $26.50, now $20; four-piece soldier bands, were $29.95, now $23; 2-in. cardboard boxes with antique graphics, perfect for hanging on a Christmas tree, were $5.75 a dozen, now $3.75; little paper bags with antique graphics, also made for hanging, were $3.95 a dozen, now $2.50; snowman sets, were $12.95, now $10; U.L.-approved 35-light sets, were $4.95, now $3.50; Victorian carolers, were $22 each, now $17.50; 25-ft. rolls of red foil gift wrap,

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Leather

HIGH-FASHION, VERY DRAMATIC LEATHer or suede clothing for women sizes 4–12, and a few pieces for men size M, are available at reasonable prices in this designer's loft sale. Many are one-of-a-kind samples, and some skirts and pants from an earlier season that are still fashionable are quite inexpensive—$65 for skirts, $20 for pants. From the new line for women: red or white double-breasted leather blazers with exaggerated shoulders, retail $650, here $375, and knee-length skirts to match, retail $425, here $185; suede coatdresses with leather trim, retail $550, here $325; black leather coatdresses, retail $750, here $395; suede "double-breasted" dirndl skirts, retail $300, here $185; black, blue, or red suede chemises with zipper and exaggerated shoulders, retail $430, here $245; suede or leather pants, here $95; two-tone suede two-piece suits with short jacket and long skirt, retail $650, here $395 (the skirt alone is $195 here); very full suede or leather coats, a few with large capelets, retail $1,300–$1,400, here $795. Also, unisex suede-and-leather tuxedo jackets, retail $490, here $325; men's three-quarter-length coats, retail $950, here $750; and much more. Checks accepted; no credit cards; all sales final. *Horst, 322 Seventh Ave., near 28th St., third floor (868-0947); Mon.–Sat. 11 a.m.–7 p.m.; through 11/19.*

Holiday Shopping

GIFTS, DECORATIONS, AND CARDS FOR the holidays are all on sale here, making your holiday shopping as easy as possible. Ceramics from Nancy Lopez include: little white baskets that hold candles, retail $18.50 a pair, here $8; white reindeer bookends, retail $65 a pair, here $25; white-and-blue cachepots, retail $20, here $6; reindeer flower arrangers, retail $28, here $8; baskets with six coasters, retail $24, here $8; fat-mouse and fat-cat banks, retail $10 and $18.50, respectively, here $3 and $5; little boxes in the shape of sleeping cats, retail $10, here $3.50; Chinese-design elephants, retail $58 a pair, here $20; Chinese vases, retail $30, here $12.50; seconds of lidded boxes, here $1; a large group of one-of-a-kind samples, including vases, plates, paperweights, and more, here $3–$50. From Greeting Bells: red-and-green velvet wreaths with bells, retail $46, here $20; fabric-and-pinecone wreaths, retail $35, here $15; ribbon wreaths, retail $40, here $17.50; large mistletoe balls, retail $30, here $12.50; votive-candle holders, retail $12, here $5; assorted notepads with ceramic magnet, retail $4, here $1; bone-china thimbles, retail $4, here $1; 12-in. golden papier-mâché angels, retail $25, here $10; smaller angels, here $2; also, assorted crafts materials, such as velvet tubing, ribbons, Styrofoam shapes, and more. From Tiber Press: large and very handsome Christmas cards, retail $24 for twenty, here $10; silk-screened cards with gold-lined envelopes, retail $16 and up for 25, here $6; Christmas postcards, retail $4 for twenty, here $2; invitations and thank-you notes, retail $4 for ten, here $2; cards that form picture frames for your own photos, retail $25 for 25, here $12.50; cocktail napkins, retail $1.75 for a package of 30, here $5 for four packages; holiday paper guest towels, retail $1.50 for twelve, here $1; valentines with silver-lined envelopes, retail $18.75 for 25, here $5; sets of 32 cocktail napkins with a cheese slicer, retail $6.50, here $3; sets of twelve paper towels with a wood rack, retail $5, here $2.50; and more. M.C., V. accepted; no checks; all sales final. *Greeting Bells, 44 East 23rd St., second floor (982-4800); Mon.–Fri. 10 a.m.–7 p.m. and Sat. and Sun. 11 a.m.–5 p.m.; 11/8–14 only.*

For Winter

HEATERS AND HUMIDIFIERS ARE ON SALE here, in addition to television sets and other major appliances. Humidifiers include: Westinghouse scratched and dented fully warranted console models (9-gal., 2-speed, $75; 11-gal., 2-speed, $85); Westbend apartment-size console models, 14 in. sq., $88; Westbend tabletop models, 2-gal., $28; Hankscraft tabletop models (1.6-gal., $18; 3¼-gal., $39). Also, various makes of oil-filled radiators, $49; Titan T760 heaters, 1,300–1,500-W., $28; various makes of 12-in. black-and-white TV's, $59; various makes of 13-in. color TV's, $189; G.E. 10-in. color TV's, $199; RCA 19-in. color TV's, cable-ready, with remote control, $388; Hitachi 13-in. color TV's, $225; Sharp CMS-3compact stereos, $149; Sanyo SW9000P compact washers, $199; Sanyo CD9000 compact dryers, $179; Sanyo TAS3000 telephone-answering machines with remote control, $115; Eureka Mighty Mite 3120 vacuum cleaners, 2 hp, $85; Sharp EL 506 scientific calculators with 48 functions, $19.99; reconditioned Royal twelve-digit portable printing calculators, $19.99; Oster 402 electrostatic air purifiers, $125. Winter storage of air conditioners is available for $95; call 663-7700. A.E., M.C., V., checks accepted; all sales final. *RCI/Radio Clinic, Inc., 2290 Broadway, near 82nd St. (877-5151), 2599 Broadway, at 98th St. (864-6000); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 6 p.m.; through 11/19.* ▬

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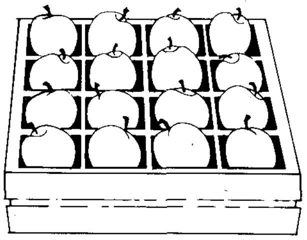

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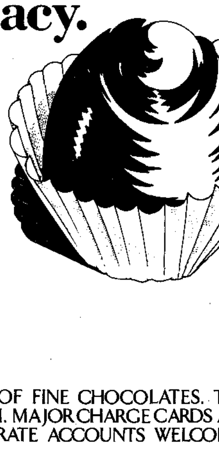

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A Complete Entertainment Guide for the Week Beginning November 9.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Nov. 7-8: "Sans Soleil." Nov. 9-13: "Born in Flames." #2—Nov. 7: "The Goalie's Anxiety at the Penalty Kick"; "The Wrong Move." Nov. 8-9: "The Wild Duck"; "Black and White Like Day and Night." Nov. 10: "The Sudden Wealth of the Poor People of Kombach"; "The American Soldier." Nov. 11-12: "The Tin Drum"; "Woyzeck." Nov. 13: "Alice in the Cities"; "The American Friend."
3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Nov. 10: "Fistful of Talons." Beg. Nov. 11: "Young Warriors."
4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. Thru Nov. 10: "Plan Nine From Outer Space"; "Glen or Glenda." Beg. Nov. 13: "Gun Crazy"; "Big Combo."
5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Bleecker—Nov. 7-13: "In the Realm of the Senses." Agee Room—Nov. 9-13: "The Thirty-Nine Steps"; "Sabotage."
6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."
7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Nov. 10: "Return of the Secaucus 7."
9. **ART—8th St. E. of University Pl.** 473-7014. "Never Cry Wolf."
10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 7: "Maedchen in Uniform"; "The Saga of Gosta Berling." Nov. 8: "The Roman Spring of Mrs. Stone"; "Summertime." Nov. 9: "At the Circus"; "Horsefeathers." Nov. 10: "A Man and a Woman"; "Live for Life." Nov. 11-12: "Rebecca"; "The Spiral Staircase." Nov. 13: "You Can't Take It With You"; "The Awful Truth."
11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 10: "The Grey Fox"; "Searchers."
13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Nov. 7-8: "1900." Nov. 11-12: "The Fountainhead"; "Beyond the Forest." Nov. 13: "Where's Poppa?"; "The Producers."
14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Nov. 10: "Moonraker"; "From Russia With Love." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2—"The Return of Martin Guerre."
16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"The Road Warrior"; "Blade Runner." #2—"Rear Window." #3—"Zelig." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Educating Rita."
21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."
22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Never Say Never Again."
23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Deal of the Century."
24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Dead Zone." #2—"The Big Chill." #3—"Richard Pryor. . .Here and Now."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Nov. 10: "Going Berserk." #2—"The Osterman Weekend."
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Under Fire."
32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Nov. 10: "Never Say Never Again." #2—Thru Nov. 10: "All the Right Moves." #3—Thru Nov. 10: "Lonely Lady." #4—Thru Nov. 10: "The Wicked Lady." #5—Thru Nov. 10: "Revenge of the Ninja." #6—Thru Nov. 10: "Risky Business."
33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Dead Zone." Closed on Nov. 10 #2—"Richard Pryor. . .Here and Now."
35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Trading Places."
36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Dynasty of Blood."
37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Deal of the Century." #2—"The Right Stuff."
38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "City of the Walking Dead." **EMBASSY 3—**"Flashdance." **EMBASSY 4—**"Staying Alive."
39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Nov. 7: "Days of Heaven"; "An Officer and a Gentleman." Nov. 8-9: "The Fugitive Kind"; "Sweet Bird of Youth." Nov. 10-12: "Being There"; "The World According to Garp." Nov. 13: "Fortune in Men's Eyes"; "Looking for Mr. Goodbar." #2—Nov. 7-8: "Greetings"; "Putney Swope." Nov. 9-10: "Tex"; "The Outsiders." Nov. 11-12: "Prince of the City"; "Fort Apache, the Bronx." Nov. 13: "The Wizard of Oz"; "The Pirate."
41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Nov. 10: "Possession." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Beyond the Limit."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Nov. 10: "Hanna K." Beg. Nov. 11: "Spanish Film Festival."
45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Brainstorm."
46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Nov. 10: "Going Berserk." Beg. Nov. 11: "Deal of the Century."
47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Nov. 7-10: "The Two Worlds of Angelita."
48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Osterman Weekend."
50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Testament."
51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Nov. 10: "Koyaanisqatsi." Beg. Nov. 11: "Purple Haze."
54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "All the Right Moves."
55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."
56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Heat and Dust."
57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."
58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Never Say Never Again." #2—Thru Nov. 9: "Never Say Never Again." Beg. Nov. 10: "Zelig."
60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Baronet—"Testament." Coronet—"Heart Like A Wheel."
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. 9: "Zelig." 10: "Star 80."
62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Nov. 8: "The Ballad of Gregorio Cortez." Beg. Nov. 10: "Star 80." **CINEMA 11**—753-0774. "Educating Rita."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Never Cry Wolf." #2—Thru Nov. 10: "Deal of the Century." Beg. Nov. 11: "I Am the Cheese."
71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."
72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Under Fire." #2—"The Big Chill."
73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."
74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Rumble Fish."
76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Nov. 10: "Trading Places"; "48 Hrs."
78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Young Warriors."
80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Richard Pryor. . .Here and Now." #2—"Dead Zone."
82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Osterman Weekend."
84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Nov. 10: "Richard Pryor. . .Here and Now"; "Aim of Death." Beg. Nov. 11: "Young Warriors."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Big Chill."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Nov. 10: "Danton." #2—Thru Nov. 10: "Streamers." #3—Thru Nov. 10: "Pauline at the Beach."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Rear Window." #2—"Passion."

89. REGENCY—B'way nr. 67th St. 724-3700. Nov. 7: "Night Must Fall"; "The Queen of Spades." Nov. 8-9: "The Man in the White Suit"; "I'm All Right, Jack." Nov. 10: "Oh, What a Lovely War"; "The Missionary." Nov. 11-12: "Separate Tables"; "Cat on a Hot Tin Roof." Nov. 13: "An Outcast of the Islands"; "Breaking the Sound Barrier."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru Nov. 10: "Monkey Grip." #2—Thru Nov. 10: "Experience Preferred. . . But Not Essential."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Never Say Never Again." #2—"Fanny & Alexander." #3—"The Big Chill." #4—"Never Cry Wolf."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Deal of the Century." #2—"Educating Rita."

95. THALIA—95th St. W. of B'way. 222-3370. Nov. 7: "Devil's Doorway"; "Massacre." Nov. 8: "Girlfriends"; "Alice Doesn't Live Here Anymore." Nov. 9: "Shiranui, the Blind Court Masseur"; "Chronicle of Pale Cherry Blossoms." Nov. 10: "My Breakfast With Blassie"; "Little Shop of Horrors." Nov. 11-12: "Breathless"; "Elevator to the Gallows." Nov. 13: "Coup de Torchon"; "A Week's Vacation."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Nov. 7: "Equinox Flower"; "The Story of the Last Chrysanthemums." Nov. 8: "Tender Mercies"; "To Kill a Mockingbird." Nov. 9: "A Man Escaped"; "Diary of a Country Priest." Nov. 10: "Angels With Dirty Faces"; "Torrid Zone." Nov. 11: "Say Amen, Somebody"; "Rockers." Nov. 12: "Death in Venice"; "The Garden of the Finzi-Continis." Nov. 13: "The Wild Bunch"; "Ride the High Country."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2—"Zelig"; "A Midsummer Night's Sex Comedy." #3—Thru Nov. 10: "The Road Warrior"; "Blade Runner." Beg. Nov. 11: "Young Warriors." #4—Thru Nov. 10: "Beyond the Limit"; "The Lords of Discipline." Beg. Nov. 11: "Final Terror."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—"City of the Walking Dead." #2—"Never Say Never Again."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Nov. 10: "Risky Business." Beg. Nov. 11: "Final Terror."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Adm. free. Nov. 9, 7 p.m.: Cuban Film Festival—"Hablando Del Punto Cubano" (1972) by Octavio Cortazar, "Con La Misma Passion" (1981) by Constante Diego, "Arte del Pueblo" (1974) by Oscar Valdes, "First Look" (1983) by Kavery Dutta, "Panorama" (1975) by Melchor Casals.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Nov. 7, 12 noon: The Pioneers of Radical Newsreel Film—A selection from the years 1967-68. Nov. 8, 12 noon: Three Neglected Pioneering Narratives—"Narcissus" (1956) by Willard Maas, "Georg" (1962) by Stanton Kaye, "The Wind is Driving Him Toward the Open Sea" (1966) by David Brooks.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 9, 8 p.m.: "The Terror of Tiny Town" (1938) by Sam Newfield.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Nov. 11, 8 p.m.: Films by Sharon Greytak—"Czechoslovakian Woman" (1982), "Some Pleasure on the Level of the Source" (1982), April 7, 1981 (1981), "Sleeping" (1981). Nov. 11, 8 p.m.: "The Murder of Fred Hampton" (1971) by Michael Gray. Nov. 12, 11 p.m.: The Sam Fuller Trilogy—"Shock Corridor" (1963). Nov. 13, 8 p.m.: New Filmmakers Showcase—films by Dominique Martens, Christine Vachon, Ernest Marrero, Susan Kougell, Karen Topakian.

COLUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St. 280-2306 Nov. 11, 7 p.m.: "Seven Beauties" (1976) by Lina Wertmuller.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 9, 12:30, 3:15, 6 & 8:30: "Mon Oncle" (1958) by Jacques Tati.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3; members free. Nov. 11, 7:30 p.m.: "Invisible Citizens" (1983) by Keiko Tsuno.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Nov. 12, 8:30 p.m.: Distinguished Directors of Foreign Film Series—"Stroszek" (1977) by Werner Herzog.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. The Films of Nagisa Oshima—Nov. 11, 7:30 p.m.: "Empire of Passion" (1978). Nov. 12, 1, 4 & 7:30 p.m.: "A Band of Ninja", "Empire of Passion", "Cruel Story of Youth." Nov. 13, 1 & 4 p.m.: "Night and Fog in Japan", "In the Realm of the Senses."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $4, unless otherwise noted. Journey Across Three Continents Film Festival—Nov. 13, 1 p.m.: "Harvest: 3000 Years" (1976) by Haile Gerima.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Recent Films From West Germany—Nov. 7, 2:30 p.m.: "Echtzeit" (1983) by Hellmuth Costard, Jurgen Ebert. Nov. 8, 2:30 p.m.: "Eine Saison in Hakkari." Nov. 10, 2:30 p.m.: "Camilla Horn Watches Herself as Gretchen in Murnau's Silent Film" 'Faust.' (1981) by Hans Sachs, Hedda Rinneberg, "Red Love" (1982) by Rosa von Praunheim. 6 p.m.: "Das Gespenst" (1982) by Herbert Achternbusch. Nov. 11, 2:30: "Das Gespenst"; 6 p.m.: "Camilla Horn", "Red Love." Nov. 12, 2:30 p.m.: "The Moon's Only a Naked Ball" (1980) by

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Jorg Graser; 5 p.m.: "The Heartbreakers" (1982) by Peter Bringmann. Nov. 13, 2:30 p.m.: "Strange Fruits" (1983) by Tankred Dorst; 5 p.m.: "Toilette" (1979) by Friederike Pezold. Cineprobe Series—Nov. 7, 6 p.m.: "The Trial of Caterina Ross" (1982) by Gabriella Rosaleva. What's Happening Series—Nov. 8, 6 p.m.: "Manos a la Obra: The Story of Operation Bootstrap" (1983) by Pedro Rivera, Susan Zeig, Jaime Barrios.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 7, 8 & 10:15 p.m.: "Angelo My Love" (1983) by Robert Duvall. Nov. 8, 8 p.m.: "Why Shoot the Teacher" (1979) by Silvio Narizzano. Nov. 9-13, Wed. & Thurs. at 8 p.m., Fri. & Sat. at 8 & 10:15 p.m., Sun. at 3, 5 & 7:30 p.m.: "The Draughtsman's Contract" (1982) by Peter Greenaway. Nov. 11, 7:30 p.m.: (in the Screening Room): "L'Aventura" (1960) by Michelangelo Antonioni.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Who Speaks for the Children?—Nov. 10, 12 noon: "The Ugly Little Boy", "Denise: The Tragedy of Child Abuse."

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Nov. 11, 8 p.m.: "Shoot the Piano Player" (1960) by Francois Truffaut.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Nov. 8-13, 5:20, 7, 8:40, 10:20 p.m.: "Susana" (1951) by Luis Bunuel.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Nov. 12, 2 p.m.: "Michelangelo" (1964) by Carlo Ragghianti.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. Nov. 11-12, 8 & 11 p.m.; Nov. 13, 6 & 9 p.m.: "Bad" (1976) by Andy Warhol.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Nov. 10: "Richard Pryor. . .Here and Now." #2—Thru Nov. 10: "The Osterman Weekend." #3—Thru Nov. 10: "City of the Walking Dead."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "From Russia With Love"; "Moonraker."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Nov. 10: "Going Berserk." #2—Thru Nov. 10: "Deal of the Century."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"The Osterman Weekend." #2—"Richard Pryor. . .Here and Now."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Nov. 10: "Deal of the Century." #2—Thru Nov. 10: "All the Right Moves."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Young Warriors."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Cross Creek." #2—"From Russia With Love"; "Moonraker." #3—"All the Right Moves." #4—"Deal of the Century."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Young Warriors."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Dead Zone." #2—"Never Say Never Again."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Educating Rita."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Nov. 10: "Richard Pryor. . .Here and Now." #2—Thru Nov. 10: "All the Right Moves." #3—Thru Nov. 10: "City of the Walking Dead."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Never Say Never Again." #2—"The Osterman Weekend." #3—Thru Nov. 10: "Possession." Beg. Nov. 11: "Young Warriors."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Nov. 10: "Never Say Never Again." Beg. Nov. 11: "Young Warriors." #2—"Deal of the Century." #3—"City of the Walking Dead." #4—"All the Right Moves." #5—Thru Nov. 10: "Going Berserk." Beg. Nov. 11: "Final Terror."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Osterman Weekend." #2—"Dead Zone."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Final Terror."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Richard Pryor. . .Here and Now." #2—"The Big Chill."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Going Berserk." #2—"Deal of the Century." #3—"The Osterman Weekend." #4—Thru Nov. 10: "Never Say Never Again." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Osterman Weekend." #2—Thru Nov. 10: "Dead Zone." Beg. Nov. 11: "Young Warriors." #3—"City of the Walking Dead." #4—Thru Nov. 10: "Never Say Never Again." Beg. Nov. 11: "Final Terror."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The Return of Martin Guerre." #2—"Deal of the Century."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Educating Rita." #2—"The Osterman Weekend." #3—Thru Nov. 10: "Under Fire." Beg. Nov. 11: "Final Terror."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Fanny & Alexander." #2—"Never Say Never Again."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Young Warriors."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Super Ninja"; "Challenge of the Ninja."

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220. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—"City of the Walking Dead." #2—"Richard Pryor. . .Here and Now." #3—Thru Nov. 10: "Heartland Reggae." Beg. Nov. 11: "Final Terror." #4—"Dead Zone."

222. FLATBUSH—RUGBY—Utica Ave. nr. Church. 346-7807. #1—Thru Nov. 10: "Roar of the Lion"; "Slice of Death." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now"; "Blue Thunder." Beg. Nov. 11: "Final Terror"; "Spring Fever."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Richard Pryor. . .Here and Now." #2—"Dead Zone."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Never Say Never Again."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Nov. 10: "Risky Business"; "Rollover." Beg. Nov. 11: "Young Warriors."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Nov. 10: "Richard Pryor. . .Here and Now."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Nov. 10: "Mr. Mom"; "The Light Ahead."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "Trading Places."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Deal of the Century." #2—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #3—Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Final Terror." #4—"The Big Chill."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "The Osterman Weekend."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"Educating Rita." #2—"Richard Pryor. . .Here and Now."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Richard Pryor. . .Here and Now." #2—"Dead Zone"; "Possession." #3—Thru Nov. 10: "Going Berserk." Beg. Nov. 11: "Young Warriors."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Nov. 10: "Educating Rita." #2—Thru Nov. 10: "Cross Creek."

303. NEW DORP—HYLAN— 351-6601. #1—"Richard Pryor. . .Here and Now." #2—Thru Nov. 10: "Dead Zone."

304. NEW DORP—LANE— 351-2110. "The Osterman Weekend."

305. NEW DORP—RAE— 979-0444. #1—Thru Nov. 10: "Never Say Never Again." Beg. Nov. 11: "The Big Chill." #2—"Deal of the Century."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Final Terror."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Never Say Never Again." #2—"Deal of the Century."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #3—"The Osterman Weekend." #4—"Never Say Never Again."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"All the Right Moves." #2—"Deal of the Century." #3—"Dead Zone." #4—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Final Terror."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Nov. 10: "Porky's the Next Day"; "Tough Enough."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway. 423-7200. #1—Thru Nov. 10: "The Big Chill." #2—Thru Nov. 10: "The Big Chill." #3—Thru Nov. 10: "Deal of the Century." #4—Thru Nov. 10: "The Osterman Weekend." #5—Thru Nov. 10: "From Russia With Love"; "Moonraker." #6—Thru Nov. 10: "Under Fire." #7—Thru Nov. 10: "Richard Pryor. . .Here and Now."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Richard Pryor. . .Here and Now." #2—"Dead Zone."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Nov. 10: "Richard Pryor. . .Here and Now." #2—Thru Nov. 10: "The Osterman Weekend."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Richard Pryor. . .Here and Now." #2—Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #3—"Dead Zone."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Deal of the Century." #2—Thru Nov. 10: "The Big Chill." Beg. Nov. 11: "Final Terror." #3—"Never Say Never Again."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Young Warriors." #2—"The Osterman Weekend." #3—"Cross Creek." #4—"Going Berserk."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru Nov. 10: "Educating Rita." #2—Thru Nov. 10: "The Big Chill."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Closed.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"All the Right Moves." #2—"Cross Creek."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Nov. 10: "Possession." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "Going Berserk." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #3—"Deal of the Century." #4—"Never Say Never Again."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Dead Zone." #2—Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Osterman Weekend."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2—"Dead Zone." #3—Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Final Terror."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Young Warriors."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"All the Right Moves"; "Possession." #2—"Never Say Never Again." #3—"Deal of the Century."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. "Richard Pryor. . .Here and Now"; "Frightmare."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Nov. 10: "Zelig"; "The Twilight Zone." Beg. Nov. 11 (tent.): "Fanny & Alexander."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Nov. 10: "Beyond the Limit"; "48 Hrs."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 10: "Zelig"; "Personal Best."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Nov. 10: "Never Say Never Again." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "Going Berserk." Beg. Nov. 11: "Final Terror."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 10: "Mr. Mom"; "Young Doctors in Love." Thru Nov. 11: "Risky Business"; "The Outsiders."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.

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945-4632. #1—Thru Nov. 10: "Educating Rita." Beg. Nov. 11: "Final Terror." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Nov. 10: "Risky Business." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"The Osterman Weekend." #2—"The Big Chill."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 10: "Nightmares"; "Psycho II." Beg. Nov. 11: "Flashdance"; "48 Hrs."

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Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"The Big Chill." #2—"Cross Creek."

501. BALDWIN—RKO— 223-9230. Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Final Terror."

502. BELLEROSE—RKO— 775-1351. "Trading Places."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Nov. 10: "Mr. Mom." Beg. Nov. 11: "Under Fire." #2—Thru Nov. 10: "Zelig."

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Never Cry Wolf." #2—"Never Say Never Again." #3—Thru Nov. 10: "Going Berserk." Beg. Nov. 11: "Young Warriors." #4—"All the Right Moves."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Nov. 10: "Risky Business." Beg. Nov. 11: "The Grey Fox." #2—Thru Nov. 10: "Zelig."

516. FARMINGDALE—RKO— 249-0122. "Trading Places."

517. FLORAL PARK—RKO FLORAL— 352-2280. Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Young Warriors."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Nov. 10: "Richard Pryor. . .Here and Now." #2—Thru Nov. 10: "Going Berserk."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Dead Zone." #2—"Never Say Never Again." #3—"The Osterman Weekend."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Big Chill."

523. GREAT NECK—SQUIRE— 466-2020. #1—"All the Right Moves." #2—"Never Say Never Again." #3—Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Young Warriors."

524. HEWLETT—RKO— 791-6768. "Trading Places."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Never Say Never Again." #2—"Deal of the Century."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "All the Right Moves." **SOUTH**—"The Right Stuff."

529. LAWRENCE—RKO— 371-0203. #1—"The Big Chill." #2—"Dead Zone." #3—"Richard Pryor. . .Here and Now."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Nov. 10: "Mr. Mom." Beg. Nov. 11 (tent.): "Young Warriors." #2—Thru Nov. 10: "Risky Business." Beg. Nov. 11 (tent.): "Educating Rita."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"The Osterman Weekend." #2—"The Big Chill." #3—"Under Fire." #4—"Richard Pryor. . .Here and Now." #5—"Testament." #6—"Dead Zone."

532. LONG BEACH—LIDO— 432-0056. Thru Nov. 10: "Pieces"; "Night of the Zombies." Beg. Nov. 11: "Hell's Angels Forever"; "Cheech and Chong Tough All Over."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Educating Rita." #2—"Deal of the Century." #3—Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Young Warriors." #4—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Monty Python and the Holy Grail."

535. MALVERNE—TWIN— 599-6966. #1—Thru Nov. 10: "Risky Business." Beg. Nov. 11 (tent.): "The Grey Fox." #2—"Zelig."

536. MANHASSET—MANHASSET— 627-7887. #1—"The Osterman Weekend." #2—"Fanny & Alexander." #3—Thru Nov. 10: "Zelig." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

537. MANHASSET—RKO CINEMA— 627-1300. "The Return of Martin Guerre."

540. MASSAPEQUA—PEQUA— 799-6464. "All the Right Moves."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Dead Zone." #2—Thru Nov. 10: "The Big Chill." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #3—"Richard Pryor. . .Here and Now." #4—"Deal of the Century." #5—Thru Nov. 10: "Educating Rita." Beg. Nov. 11: "Young Warriors." #6—"Never Say Never Again." #7—"The Osterman Weekend."

542. MERRICK—GABLES— 546-0734. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Cross Creek."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Nov. 10: "Deal of the Century." Beg. Nov. 11: "Final Terror."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Nov. 10: "Risky Business." Beg. Nov. 11: "Under Fire." #2—Thru Nov. 10: "Zelig."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "Zelig."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Risky Business." #2—Thru Nov. 10: "Nightmares." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Big Chill." #2—"Educating Rita."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "The Osterman Weekend."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Nov. 10: "Lonely Hearts." Beg. Nov. 11: "Final Terror." #2—Thru Nov. 10: "Dead Zone." Beg. Nov. 11: "Monty Python and The Holy Grail"; "The Secret Policeman's Other Ball."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Deal of the Century." #2—"Educating Rita." #3—Thru Nov. 11: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Final Terror."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Never Say Never Again." #2—"The Osterman Weekend."

559. ROSLYN—ROSLYN— 621-8488. #1—"The Big Chill." #2—"Experience Preferred. . . But Not Essential."

562. SYOSSET—UA CINEMA 150— 364-0700. "Deal of the Century."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—Thru Nov. 10: "The Big Chill." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now." #3—Thru Nov. 10: "Deal of the Century." #4—Thru Nov. 10: "Never Cry Wolf." #5—Thru Nov. 10: "All the Right Moves." #6—Thru Nov. 10: "Dead Zone." #7—Thru Nov. 10: "Never Say Never Again." #8—Thru Nov. 10: "Testament." #9—Thru Nov. 10: "The Osterman Weekend." #10—Thru Nov. 10: "The Right Stuff." #11—Thru Nov. 10: "Going Berserk."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Nov. 10: "From Russia With Love"; "Moonraker." #2—Thru Nov. 10: "Under Fire."

571. WANTAGH—RKO— 781-6969. "Cross Creek."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Dead Zone." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now." Beg. Nov. 11: "Young Warriors." #3—Thru Nov. 10: "Deal of the Century." Beg. Nov. 11: "Final Terror."

574. WESTBURY—WESTBURY— 333-1911. #1—"Tender Mercies." #2—"Cross Creek."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Cross Creek."

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MOVIES

602. **BABYLON—RKO—** 669-0700. #1—"Richard Pryor. . .Here and Now." #2—"All the Right Moves."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru Nov. 10: "Educating Rita." #2—Thru Nov. 10: "Dead Zone." #3—Thru Nov. 10: "From Russia With Love"; "Moonraker."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Nov. 10: "Going Berserk." Beg. Nov. 11: "Young Warriors."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Never Say Never Again." #2—"Under Fire."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Nov. 10: "Nightmares." Beg. Nov. 11: "All the Right Moves."

615. **COMMACK—DRIVE-IN—** 499-2900. Closed.

616. **COMMACK—MAYFAIR—** 543-0707. Thru Nov. 10: "Cross Creek."

617. **COMMACK—RKO—** 499-4545. #1—"All the Right Moves." #2—"The Big Chill."

619. **CORAM—CORAM—** 698-7200. "Never Say Never Again."

621. **CORAM—PINE—** 698-6442. #1—Thru Nov. 10: "The Osterman Weekend." #2—Thru Nov. 10: "Brainstorm."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Nov. 10: "Richard Pryor. . .Here and Now."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Deal of the Century." #2—"Never Say Never Again." #3—"Cross Creek." #4—"Educating Rita." #5—Thru Nov. 10: "Dead Zone." Beg. Nov. 11: "Fanny & Alexander."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Nov. 10: "From Russia With Love"; "Moonraker."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Never Say Never Again." #2—"Dead Zone."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Young Warriors."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Program unavailable.

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Never Say Never Again." #2—"Richard Pryor. . .Here and Now." #3—Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Final Terror." #4—"The Osterman Weekend."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Deal of the Century."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Young Warriors."

635. **ISLIP—ISLIP—** 581-5200. #1—"Deal of the Century." #2—"The Osterman Weekend." #3—Thru Nov. 10: "The Big Chill."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Nov. 10: "Zelig."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Never Cry Wolf."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Nov. 11: "Risky Business."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Nov. 10: "The Big Chill." #2—Thru Nov. 10: "Beyond the Limit." #3—Thru Nov. 10: "The Osterman Weekend."

641. **MONTAUK—THE MOVIES—** 668-2393. Thru Nov. 10: "Easy Money." Beg. Nov. 11: "Final Terror."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Indoor—"Deal of the Century." Outdoor—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Young Warriors."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Nov. 10: "The Osterman Weekend." #2—Thru Nov. 10: "Deal of the Century."

644. **NORTHPORT—NORTHPORT—** 261-8600. "Beyond the Limit."

645. **OAKDALE—OAKDALE—** 589-8118. Program unavailable.

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"All the Right Moves." #2—"Never Say Never Again." #3—"Educating Rita."

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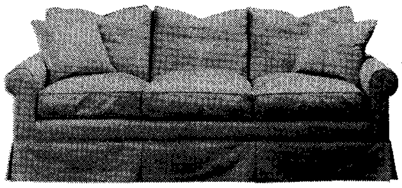

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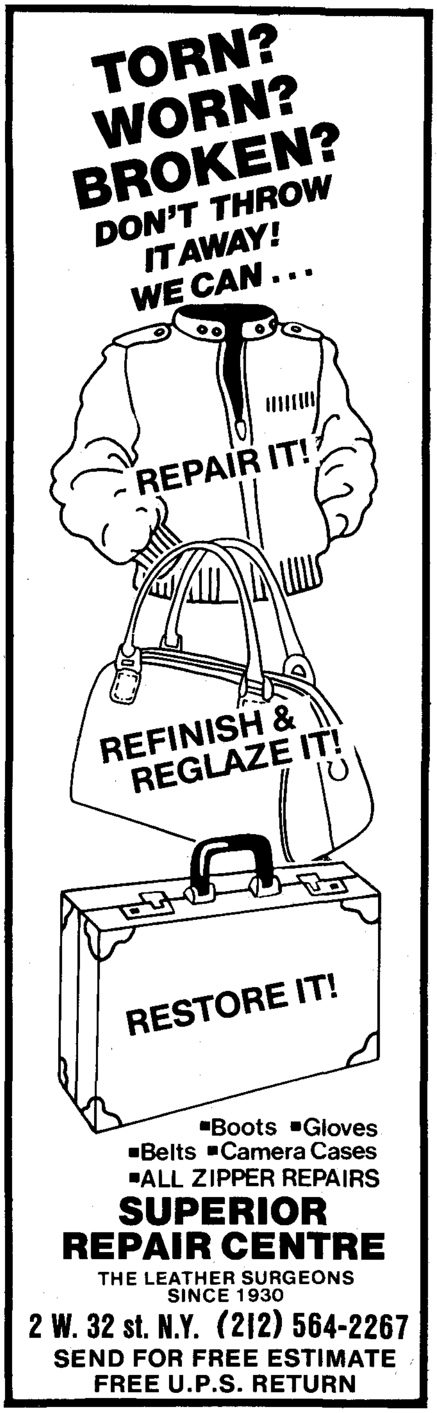

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649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Richard Pryor. . .Here and Now." #2—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Young Warriors."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Indoor: Thru Nov. 10: "Dead Zone." Beg. Nov. 11: "Final Terror." Outdoor: Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Dead Zone."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"The Osterman Weekend." #2—"Deal of the Century."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—Thru Nov. 10: "The Grey Fox." Beg. Nov. 11: "Young Warriors." #2—"Deal of the Century."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. "Trading Places."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Nov. 10: "Richard Pryor. . .Here and Now."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Nov. 10: "Flight of Eagles." Beg. Nov. 11: "La Passante."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Nov. 10: "The Big Chill." #2—Thru Nov. 10: "Cross Creek." #3—Thru Nov. 10: "Beyond the Limit."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Never Say Never Again."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Richard Pryor. . .Here and Now." #2—"The Osterman Weekend." #3—"The Big Chill."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Dead Zone." #2—"The Big Chill." #3—"Richard Pryor. . .Here and Now."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. "The Osterman Weekend."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Risky Business."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"The Osterman Weekend." #2—"Educating Rita."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Deal of the Century."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Nov. 10: "Rumble Fish." Beg. Nov. 11: "Young Warriors." #2—"Cross Creek." #3—"Deal of the Century."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Nov. 10: "Cross Creek." #2—"Fanny & Alexander."

707. **HARRISON—SILVER SCREEN CINEMA.—** 835-2961. Nov. 7-8: "L'Adolescente"; "The Last Metro." Nov. 9-11: "Swept Away"; "7 Beauties." Nov. 12-13: "Night of the Shooting Stars."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Richard Pryor. . .Here and Now." #2—"The Osterman Weekend." #3—"The Big Chill." #4—"Under Fire."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Educating Rita."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Nov. 10: "Never Say Never Again." Beg. Nov. 11: "Final Terror." #2—"Deal of the Century." #3—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #4—"The Osterman Weekend."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Big Chill." #2—"Never Say Never Again."

712. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Nov. 10: "Risky Business." Beg. Nov. 11: "Zelig."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"The Big Chill." #2—"Richard Pryor. . .Here and Now."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Risky Business." #2—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #3—"Dead Zone"; "Young Warriors." #4—Thru Nov. 10: "All the Right Moves." Beg. Nov. 11: "Final Terror." #5—"Deal of the Century."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru Nov. 10: "From Russia With Love"; "Moonraker."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Deal of the Century." #2—Thru Nov. 10: "The Big Chill." Beg. Nov. 11: "Young Warriors."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Nov. 10: "The Osterman Weekend." #2—Thru Nov. 10: "The Big Chill." #3—Thru Nov. 10: "Cross Creek." #4—Thru Nov. 10: "Deal of the Century."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Never Say Never Again." #2—"Richard Pryor. . .Here and Now." #3—"Dead Zone." #4—"All the Right Moves."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Nov. 10: "Zelig."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Nov. 10: "Dead Zone." #2—Thru Nov. 10: "Under Fire."

723. **SCARSDALE—FINE ARTS—** 723-6699. "The Return of Martin Guerre."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Nov. 10: "Mr. Mom."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Deal of the Century." #2—"Dead Zone."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "All the Right Moves."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Educating Rita." #2—"All the Right Moves."

731. **YONKERS—KENT—** 237-3440. Thru Nov. 10: "Risky Business"; "The Twilight Zone."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"The Right Stuff." #2—"Never Say Never Again." #3—"The Big Chill." #4—"The Osterman Weekend."

733. **YONKERS—PARK HILL—** 969-4477. #1—Thru Nov. 10: "Dead Zone." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now." #3—Thru Nov. 10: "The Osterman Weekend."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Nov. 10: "Under Fire." #2—Thru Nov. 10: "Educating Rita."

Rockland County

744. **NANUET—ROUTE** 59— 623-3355. Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Final Terror."

746. **NEW CITY—TOWN—** 634-5100. #1—"The Big Chill." #2—"Deal of the Century."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"All the Right Moves." #2—"Never Say Never Again."

748. **NYACK—CINEMA EAST—** 358-6631. "Fanny & Alexander."

751. **PEARL RIVER—CENTRAL—** 735-2530. "All the Right Moves."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Under Fire."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "City of the Walking Dead."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Cross Creek."

756. **SUFFERN—LAFAYETTE—** 357-6030. "The Osterman Weekend."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Under Fire."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—RKO MERRITT TWIN—** 374-0026. #1—"The Osterman Weekend." #2—"Flashdance"; "An Officer and a Gentleman."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Cross Creek." #2—"Rumble Fish."

774. **DANBURY—CINE—** 743-2200. #1—"The Osterman Weekend." #2—"The Big Chill." #3—"Educating Rita."

775. **DANBURY—CINEMA—** 748-2923. #1—"All the Right Moves." #2—"Deal of the Century."

777. **DANBURY—PALACE—** 748-7496. #1—"Richard Pryor. . .Here and Now." #2—"Dead Zone." #3—"Never Say Never Again."

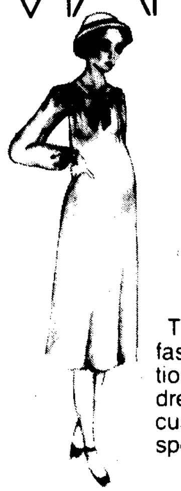
778. **DARIEN—PLAYHOUSE—** 655-0100. "The Big Chill."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Dead Zone." #2—"Deal of the Century."

780. **FAIRFIELD—COUNTY—** 334-1411. "Richard Pryor. . .Here and Now."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Big Chill." #2—"Educating Rita." #3—"Deal of the Century."

MANOLA
MATERNITY



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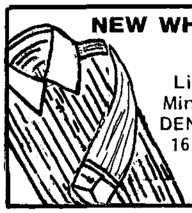

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783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Never Say Never Again."

784. **NORWALK—CINEMA—** 838-4504. #1—"The Osterman Weekend." #2—"Dead Zone."

785. **NORWALK—NORWALK—** 866-3010. "Richard Pryor. . .Here and Now."

788. **SOUTH NORWALK—SONO—** 866-9202. Nov. 7-8: "L'Etoile du Nord." Nov. 9-11: "Portrait of a Woman: Nude"; "Bread and Chocolate." Nov. 12-13: "Tender Mercies."

789. **SPRINGDALE—STATE—** 325-0250. "Mr. Mom."

790. **STAMFORD—AVON—** 324-9205. #1—"The Osterman Weekend." #2—"Richard Pryor. . .Here and Now."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Never Say Never Again." #2—"Dead Zone." #3—"Testament."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"The Right Stuff." #2—"All the Right Moves."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1— #2— #3

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"The Big Chill." #2—"The Right Stuff." #3—"Educating Rita." #4—"Never Say Never Again."

796. **WESTPORT—POST—** 227-0500. "All the Right Moves."

798. **WILTON—CINEMA—** 762-5678. "Deal of the Century."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Heart Like a Wheel." #2—"Deal of the Century." #3—"The Osterman Weekend."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Nov. 10: "Beyond the Limit." #2—Thru Nov. 10: "Richard Pryor. . .Here and Now."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"The Big Chill." #2—"Deal of the Century."

805. **JERSEY CITY—STATE—** 653-5200. #1—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Final Terror." #2—Thru Nov. 10: "From Russia With Love"; "Moonraker." beg. Nov. 11: "Young Warriors." #3—Thru Nov. 10: "Going Berserk"; "Private School." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Richard Pryor. . .Here and Now." #2—"The Osterman Weekend." #3—"Dead Zone." #4—"All the Right Moves."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Deal of the Century." #2—"Never Say Never Again." #3—"Under Fire." #4—"The Big Chill." #5—"Going Berserk." #6—"Educating Rita."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Nov. 10: "Revenge of the Ninja"; "Rocky III." Beg. Nov. 11: "Hell's Angels Forever."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Richard Pryor. . .Here and Now."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Dead Zone." #2—"City of the Walking Dead."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Nov. 3: "Brainstorm." Beg. Nov. 4 (tent.): "Cross Creek."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Nov. 10: "Beyond the Limit." Beg. Nov. 11: "Flashdance."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Program unavailable.

819. **MILLBURN—RKO—** 376-0800. #1—"Cross Creek." #2—"The Osterman Weekend."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"The Return of Martin Guerre." #2—"Cross Creek." #3—"The Osterman Weekend."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Nov. 10: "Risky Business." #2—Thru Nov. 10: "Nightmares." Beg. Nov. 11: "Young Warriors." #3—"Deal of the Century."

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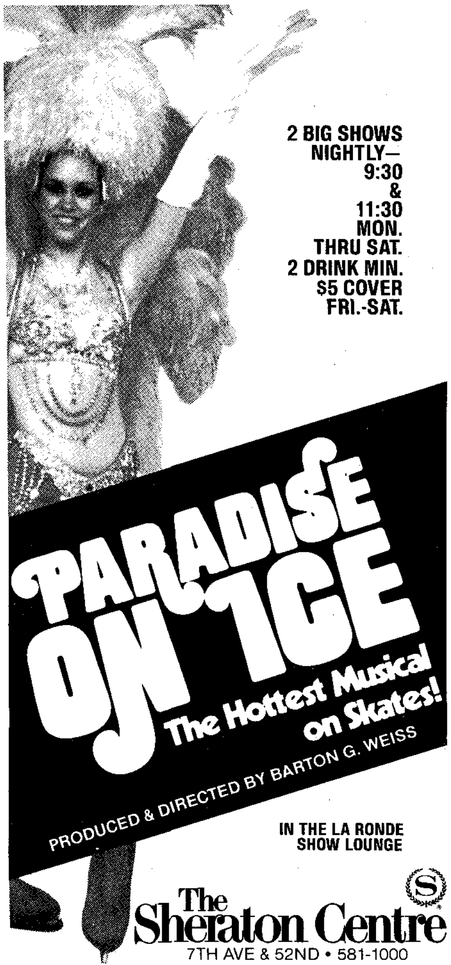

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August 7, 1983
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SALTA IN BOCCA, 179 Mad. Ave., at 34th St. (684-1757) — ★★ (Feb. 27, 1981) A pleasant if undistinguished dining room, where service is polite and efficient, worth remembering for a leisurely and satisfying meal. In fact, it is possible to have a three-star meal, which would go something like this: two people first share an order of either the crusty, garlicky baked clams oreganate or the superb, huge mussels Riviera in a heady garlic, herb and tomato broth. Or they could have a wonderful combination: roasted red peppers baked under a mantle of mozzarella cheese. The next course might be a shared pasta — say, the luxurious green and white fettuccine casalinga to be twirled in a sauce of cream, prosciutto and onions. A simple meat dish would be the best choice to follow pasta — the grilled loin veal chop, the paillard of veal or the huge, butterflied veal cutlet Milanese. A cool, fresh arugula salad or the lightly steamed escarole with olive oil and garlic are good company. A beautifully arranged cheese platter combining provolone, grana and asiago cheese with sliced pears, apples and melon and bunches of grapes is a satisfying dessert. A la carte $11 to $18. Closed Sundays.

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MOVIES

828. **VERONA—VERONA—** 239-0880. Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Young Warriors."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Never Say Never Again." #2—"Educating Rita." #2—"All the Right Moves."

Union County

841. **CRANFORD—RKO—** 276-9120. #1—"Educating Rita." #2—"The Osterman Weekend."

842. **ELIZABETH—ELMORA—** 352-3483. "Zelig."

843. **ELIZABETH—LIBERTY TWIN—** 351-5140. #1—Thru Nov. 10: "Nightmares"; "Psycho II." Beg. Nov. 11: "Final Terror." #2—Thru Nov. 10: "Beyond the Limit"; "Airplane I." Beg. Nov. 11: "Young Warriors." #3—Program unavailable.

846. **LINDEN—TWIN—** 925-9787. #1—"Deal of the Century." #2—Thru Nov. 10: "City of the Walking Dead." Beg. Nov. 11: "Young Warriors."

848. **ROSELLE PARK—PARK—** 245-0358. "Risky Business."

849. **SUMMIT—STRAND—** 273-3900. "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. "Never Say Never Again."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Return of Martin Guerre."

854. **UNION—RKO—** 686-4373. #1—"Richard Pryor. . .Here and Now." #2—"Dead Zone."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "Under Fire." Beg. Nov. 11: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #3—"Cross Creek."

Bergen County

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Under Fire." #2—"Richard Pryor. . .Here and Now." #3—"The Big Chill." #4—"Educating Rita."

863. **EMERSON—TOWN—** 261-1000. "The Big Chill."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Nov.10: "Cross Creek." Beg. Nov. 11: "Young Warriors." #2—Thru Nov. 10: "From Russia With Love"; "Moonraker." Beg. Nov. 11: "Final Terror."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Never Say Never Again." #2—"Deal of the Century."

868. **FORT LEE—SHARON—** 224-0202. Thru Nov. 10: "All the Right Moves."

873. **OAKLAND—TWIN—** 337-4478. #1—"Richard Pryor. . .Here and Now." #2—"Never Say Never Again."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Under Fire." #2—Thru Nov. 11: "Risky Business."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Testament."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Nov. 10: "Going Berserk."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Nov. 10: "Risky Business"; "The Outsiders." Beg. Nov. 11: "Young Warriors"; "Death Machine."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"The Right Stuff." #2—"Richard Pryor. . .Here and Now." #3—"Deal of the Century"; "The Osterman Weekend." #4—"Never Say Never Again." #5—"All the Right Moves." #6—"The Big Chill." #7—"Dead Zone."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Nov. 10: "Cross Creek." Beg. Nov. 11: "Educating Rita."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"The Big Chill." #2—"Dead Zone."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Nov. 10: "Educating Rita." #2—Thru Nov. 10: "Risky Business."

887. **TENAFLY—BERGEN—** 567-0004. "Educating Rita."

889. **WESTWOOD—PASCACK—** 664-3200. "Never Say Never Again."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALL THE RIGHT MOVES—(1hr. 30m., '83) Tom Cruise is Stef, the high-school football star from a grimy Pennsylvania steel town, a good boy who only wants to parlay his athletic skills into a scholarship so he can get into college and get away from home, and the steel mills. The movie's message, pounded home in a hundred ways, is that boys like Stef must get out of America's declining industrial cities or else their lives will be over. The writer, Michael Kane, and the director, Michale Chapman, have made getting into college not only the key to success but the key to life. This pedestrian, unconvincing story of economic hard times takes so narrowly careerist a view of existence that it appears to have been made by a vocational-guidance counselor. Even dying cities have their charms. The filmmakers don't seem to have been curious or imaginative enough to discover what they might be. With Craig T. Nelson as the school football coach, who also wants to get out. Shot in rainy, dank, smoky Johnstown, Pennsylvania. R. **32, 54, 105, 109, 114, 201, 203, 234, 306, 403, 411, 418, 428, 512, 517, 523, 528, 540, 557, 567, 602, 609, 617, 627, 632, 648, 668, 714, 719, 728, 730, 747, 751, 775, 792, 796, 806, 830, 868, 878**

BALLAD OF GREGORIO CORTEZ, THE—(1hr. 39m., '83) Based on a true story, the life of a Mexican cowhand and his confrontation with a Texas sheriff, due to an interpreter's mistranslation. Dir. Robert M. Young, with Edward James Olmos. PG. **62**

BEYOND THE LIMIT—(1hr. 43m., '83) Feeble, miscast version of the excellent Graham Greene novel, *The Honorary Consul*. Michael Caine is the minor British diplomat kidnapped by guerillas in a small Argentine city; Richard Gere the young doctor of mixed Paraguyan-English descent who sleeps with Caine's young wife. Gere doesn't look at people the way a doctor does, and he walks with his rolling-hips, Rodeo Drive saunter; his British accent slips on and off like a false mustache applied with watery glue. The movie lacks atmosphere, tension, clarity—everything. Directed by John Mackenzie, who has shown great promise with *The Long Good Friday*. **42, 97, 437, 640, 644, 658, 801, 817, 843**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz*. A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 92, 205, 234, 305, 407, 412, 414, 450, 500, 521, 529, 531, 541, 550, 559, 567, 617, 635, 640, 658, 663, 664, 708, 711, 713, 716, 717, 732, 746, 774, 778, 782, 795, 803, 807, 862, 863, 878, 883**

BLUE THUNDER—(1hr. 50m., '83) In Los Angeles, police helicopters break up robberies, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to change this noble machine from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a and we can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **222**

BRAINSTORM—(1hr. 46m., '83) Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from the person wearing it to any other person also wearing the helmet. The experiences can also be taped; one man makes a loop out of someone's orgasm and plays it all night. A woman scientist, in the throes of a heart attack, records that too, and her colleague moves heaven and earth to replay the tape and go through the experience with her (but why?). Directed by Douglas Trumbull. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. Also starring Christopher Walken, Cliff Robertson, and the late Natalie Wood. PG. **45, 621, 813**

CARMEN—(1hr. 39m., '83) A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55**

CROSS CREEK—(2hrs. 1m., '83) Fearfully sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling*. In the twenties, Rawlings (Mary Steenburgen), getting nowhere with her imitation gothic romances, leaves her husband and strikes off on her own, settling in a swampy Florida orange grove, refusing all company save that of a faithful black servant. Day after day, she sits on her porch, grimly pecking at her typewriter, while her backwoods neighbors—impoverished, ignorant, loving—live out the tumultuous lives that she will later transform into fiction. Screenwriter Dalene Young, adapting Rawlings's memoirs, has given us a myth of The Creative Writer. As far as we can see, Rawlings becomes a writer through sheer will power. Ideas, wit, perception have nothing to do with it. Mary Steenburgen, once a lovely comedienne, makes Rawlings prim, forbidding and manipulative. So dislikable a woman has rarely been celebrated as a heroine, so much plain snobbery and deviousness rarely presented as remarkable strength. In all, the movie treats this minor writer with a degree of reverence that might be considered excessive for a film biography of William Faulkner or Flannery O'Connor. Rip Torn and Dana Hill, as a warring father and daughter, restore some human reality, but not enough. Directed by Martin Ritt. PG. **109, 300, 413, 418, 423, 500, 523, 533, 545, 571, 574, 601, 616, 625, 629, 634, 658, 702, 705, 717, 744, 755, 773, 800, 813, 819, 821, 857, 864, 874, 882**

★ **DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton*, a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. **86**

DEAL OF THE CENTURY—(1hr. 38m., '83) Reviewed in this issue. PG. **23, 37, 46, 70, 93, 103, 105, 109, 201, 206, 211, 234, 305, 307, 403, 407, 412, 420, 428, 526, 533, 541, 546, 554, 562, 567, 573, 625, 633, 635, 642, 643, 651, 653, 701, 702, 710, 714, 716, 717, 727, 746, 775, 779, 782, 798, 800, 803, 807, 822, 846, 867, 878**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **20, 62, 93, 113, 212, 236, 300, 414, 447, 530, 533, 541, 550, 554, 603, 625, 648, 700, 709, 730, 735, 774, 782, 795, 807, 830, 841, 862, 882, 885, 887**

EXPERIENCE PREFERRED... BUT NOT ESSENTIAL—(1hr. 20m., '83) A comedy about a young woman working as a waitress in a Welsh resort hotel before starting college. With Elizabeth Edmonds, Ron Bain. Dir. Peter Duffell. PG. **90, 559**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **92, 213, 436, 536, 625, 705, 748, 849**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **38, 451, 770, 817**

★ **48 HRS.**—(1hr. 37m., '82) Violent, profane, and funny. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shootouts are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **76, 437, 451**

GOING BERSERK—(1hr. 23m., '83) Religious cults, political figures and aerobic exercise are just part of this zany comedy featuring the cast of SCTV. Dir. David Steinberg, with John Candy, SCTV cast. R. **30, 46, 103, 201, 206, 237, 413, 420, 439, 512, 518, 567, 604, 805, 807, 876**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **11, 513, 535, 653**

HANNA K—(1hr. 41m., '83) Vacuous, almost inane Costa-Gavras morality play set in Israel, starring the overly familiar Jill Clayburgh as a woman trying to decide among three lovers—her husband (Jean Yanne) a French Catholic she has left behind in Paris; her Israeli boyfriend (Gabriel Byrne), a prosecutor who has gotten her pregnant and whom she faces on opposite sides of a case; and a Palestinian (Mohamed Bakri), who has been arrested for entering the country illegally and who may or may not be a terrorist. She turns from one man to the other and then to a third, and then back to the first, and so on, and she has the entire world hanging on her decision. Trying for a suave and allusive tone, Costa-Gavras makes his Israelis sound like Parisians looking for a café. R. 44

★**HEART LIKE A WHEEL**—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. **60, 800**

HEARTLAND REGGAE—(1hr. 30m., '83) Filmed in Jamaica, featuring concert footage of Peter Tosh, Judy Mowatt, and the late Bob Marley, revealing the political and spiritual heartbeat of reggae. Dir. Jim Lewis. **220**

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. **56**

I AM THE CHEESE—(1hr. 40m., '83) In order to unlock a past that seems lost in shadows, a 14-year-old boy journeys by bicycle to find his parents. With the slow revelation of the events which have been so long hidden, comes a very real terror. With Robert Wagner, Hope Lange, Don Murray, Robert MacNaughton. Dir. Robert Jiras. PG. **70**

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. **51**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **788**

LA PASSANTE—(1hr. 46m., '83) In French, Eng. subtitles. The story of two couples belonging to different generations. Dir. Jacques Rouffio, with Romy Schneider, Michel Piccoli. **657**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormentors, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. **6**

LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. **552**

LONELY LADY—(1hr. 32m., '83) The story of a woman's changing life and character, beginning with teenagehood in the L.A. suburbs, and her desire to write. Dir. Harold Robbins, with Pia Zadora. R. **32**

LORDS OF DISCIPLINE, THE—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. **97**

MONKEY GRIP—(1hr. 41m., '83) Filmed in Melbourne. A story about an independent young woman trying to raise her daughter alone, and a man whose fascination for her becomes obsessive. With Noni Hazlehurst, Colin Friels. Dir. Ken Cameron. **90**

MR. MOM—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. **232, 442, 503, 530, 724, 789**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush*. The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the one depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **9, 70, 92, 512, 567, 637**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupee of thinning grey hair—a distinguished-gentleman's toupee. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the left side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. **22, 32, 58, 92, 98, 111, 117, 201, 206, 210, 213, 225, 305, 307, 401, 412, 420, 428, 439, 512, 519, 523, 526, 541, 558, 567, 606, 619, 625, 628, 632, 648, 662, 710, 711, 719, 732, 747, 777, 783, 791, 795, 807, 830, 851, 867, 873, 878, 889**

NIGHTMARES—('83) A four-part anthology in which commonplace objects take on disturbing distortions. Dir. Joseph Sargent, with Christina Raines, Emilio Estevez, Lance Henriksen, Richard Masur. R. **451, 549, 609, 822, 843**

OSTERMAN WEEKEND, THE—(1hr. 42m., '83) A suspense-thriller about an American journalist and his fear that his friends are Soviet agents. With Rutger Hauer, John Hurt, Dennis Hopper, Meg Foster. **30, 48, 82, 100, 104, 117, 202, 206, 210, 212, 235, 304, 401, 407, 410, 413, 424, 450, 519, 531, 536, 541, 551, 558, 567, 621, 632, 635, 640, 643, 651, 663, 667, 700, 708, 710, 717, 732, 733, 756, 770, 774, 784, 790, 800, 806, 819, 821, 841, 878**

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. **39, 442, 877**

PASSION—(1hr. 27m., '83) About the making of a film composed of a series of famous paintings and musical accompaniments. Dir. Jean-Luc Godard, with Isabelle Huppert, Hanna Schygulla. R. **88**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86**

PURPLE HAZE—(1hr. 37m., '83) A music-filled excursion into the summer of '68. With Peter Nelson, Chuck McQuary. Dir. David Burton Morris. R. **51**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **14, 73, 211, 537, 723, 821, 852**

RICHARD PRYOR...HERE AND NOW—(1hr. 34m., '83) Reviewed in this issue. R. **24, 33, 80, 84, 100, 104, 106, 110, 114, 205, 216, 220, 222, 223, 231, 236, 237, 303, 401, 407, 408, 410, 411, 426, 433, 447, 448, 501, 518, 529, 531, 541, 555, 567, 573, 602, 622, 632, 649, 655, 663, 664, 708, 713, 719, 733, 777, 780, 785, 790, 801, 806, 810, 854, 862, 873, 878**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. **21, 37, 71, 528, 567, 732, 792, 795, 878**

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. **32, 99, 228, 442, 448, 513, 530, 535, 547, 549, 638, 668, 712, 714, 731, 822, 848, 874, 877, 885**

RUMBLE FISH—(1hr. 34m., '83) Francis Coppola's new youth-gang movie is a failure, but it's so weirdly, wildly overwrought that it exerts a peculiar fascination. As clouds go scudding across the sky, sped up mechanically as if to convey the impression of time running out, and the soundtrack emits a variety of dismaying thuds and what sound like garbage cans being dragged across the floor, two or three hoods pace furiously up and down Tulsa streets looking for a little action. The look of the film is so portentous it's hard to believe that *Rumble Fish* is about nothing more than a petulant, insecure young hood (Matt Dillon) who adores his older brother (Mickey Rourke), a retired gang leader bored with being his kid brother's ideal. Coppola is back in the territory of *The Outsiders*, trying to whip another of S.E. Hinton's stories of parentless boys into an apocalyptic fury. But how can you split the atom when the core of your material is mush? With Diane Lane and Vincent Spano. R. **74, 702, 773**

SANS SOLEIL—(1hr. 40m., '83) A meditation on the ever-changing quality of life on this earth, set in the high-tech world of Tokyo, and regions of South Africa. Dir. Chris Markers. **2**

★**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **96**

STAR 80—(1hr. 44m., '83) About the *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband. With Mariel Hemingway, Eric Roberts, Cliff Robertson, Carroll Baker. Dir. Bob Fosse. R. **61, 62**

STREAMERS—(1hr. 58m., '83) Based on David Rabe's play about four young soldiers of different backgrounds who are waiting in an army barrack for orders to be shipped to Vietnam. Dir. Robert Altman, with Michael Wright, Mitchell Lichtenstein. R. **86**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **96, 574, 788**

TESTAMENT—(1hr. 29m., '83) Reviewed in this issue. PG. **50, 60, 531, 567, 791, 875**

TOUGH ENOUGH—(1hr. 46m., '83) The desire to be a country western singer, along with the need to support a family, draws a man into the amateur boxing ring for money. Dir. Richard O. Fleischer, with Dennis Quaid, Warren Oates. PG. **406**

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con artists. R. **35, 76, 233, 502, 516, 524, 654**

TWO WORLDS OF ANGELITA, THE—(1hr. 13m., '83) A nine-year-old Puerto Rican girl watches her parents search for a new life in New York City. Dir. Jane Morrison. **47**

★**UNDER FIRE**—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandanistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "*la revolución*." This act, which the film solidly endorses, is morally dubious and not dramatized clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire*, a superb piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. **31, 72, 212, 407, 503, 531, 547, 570, 606, 708, 722, 735, 752, 758, 807, 857, 862, 874**

WICKED LADY, THE—(1hr. 38m., '83) Set in England during the Restoration. A city woman of style goes to the country for a wedding, and discovering only boredom, takes to the highway with a male accomplice to plunder and loot passing coaches. With Faye Dunaway, Alan Bates. Dir. Michael Winner. R. **32**

YOUNG WARRIORS—(1hr. 44m., '83) College boys form their own vigilante group. With James Van Patten, Ernest Borgnine, Richard Roundtree. Dir. Lawrence D. Foldes. R. **3, 41, 78, 84, 97, 106, 110, 117, 201, 203, 210, 216, 222, 228, 237, 306, 401, 413, 420, 427, 439, 512, 517, 523, 530, 533, 541, 573, 604, 629, 634, 642, 649, 653, 702, 714, 716, 805, 822, 828, 843, 846, 857, 864, 877**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **16, 58, 61, 97, 436, 438, 503, 513, 535, 536, 547, 548, 636, 712, 720, 842**

Revivals

ALICE DOESN'T LIVE HERE ANYMORE—(1hr. 53m., '75) A small-town Texas widow struggles to make a new life and care for her young son. A rough-textured feminist version of an old movie subject, with a fabulous performance by Ellen Burstyn. Dir. Martin Scorsese. **95**

AMERICAN FRIEND, THE—(2hrs. 7m., '77) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. **2**

AWFUL TRUTH, THE—(1hr. 30m., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant and Ralph Bellamy. Dir. Leo McCarey. **10**

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. **96**

DIARY OF A COUNTRY PRIEST—(1hr. 35m., '54) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the George Bernanos novel. Dir. Robert Bresson. **96**

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. **14, 41, 78, 97, 102, 109, 234, 306, 403, 407, 427, 533, 554, 570, 603, 626, 649, 710, 715, 805, 828, 857, 864**

GARDEN OF THE FINZI-CONTINIS, THE—(1hr. 35m., '71) In Italian, Eng. subtitles. A beautiful, mournful, and elegiac portrait of wealthy Italian Jews who imagine themselves protected from Mussolini's persecution during the war. This way of life is gone—forever—and the movie makes you feel the loss. Adapted from a novel by Giorgio Bassani. With Dominique Sanda, Helmut Berger and Lino Capolicchio. Dir. Vittorio De Sica. **96**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the riduculous. **5**

★**MISSIONARY, THE**—(1hr. 29m., '82) An accomplished, old-fashioned comedy about virtue and lust, written by Michael Palin and directed by Richard Loncraine (a graduate of British television) in leisurely deadpan style. Palin plays the Reverend Fortescue, an Anglican missionary who sets up a home for prostitutes in Edwardian London. Scrounging among the upper classes for money to support his work, Fortescue meets a gallery of eccentrics who might have fallen out of the pages of *Punch*, most notably Lord and Lady Ames (Trevor Howard and Maggie Smith)—he a wealthy general of reactionary views, she a bored, libidinous beauty who sets about bedding the reluctant Reverend. Working in the formalized settings of clubs and country houses, Loncraine doesn't settle for easy laughs. The movie depends on a simple comic convention: All women are avid for sex, and any man who doesn't know that is a fool. Satirical and naughty rather than uproarious, the movie's classy surface is nuanced and soothing—a throwback to the golden age of English screen comedy three decades ago. R. **89**

★**REAR WINDOW**—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 57, 88**

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne Du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. **10**

SPIRAL STAIRCASE, THE—(1hr. 23m., '45) A tense, thrilling, superb murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver and Elsa Lanchester. Dir. Robert Siodmak. **10**

WOYZECK—(1hr. 22m., '70) In German, Eng. subtitles. A heavy-going, stylized film, visually arresting but emotionally uninvolving, based on Büchner's drama about a tormented, jealous soldier who kills his woman. With Klaus Kinski. Dir. Werner Herzog. **2**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, November 7

AMEN CORNER—Rhetta Hughes stars in a musical based on James Baldwin's book about a woman who becomes a preacher in Harlem in order to earn a living; directed by Philip Rose; music by Garry Sherman; lyrics by Peter Udell. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $20-$30. Previews now prior to an a 11/10 opening. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 20 min. All major credit cards.

BROTHERS—Carroll O'Connor stars in George Sibbald's play, set in a Northeastern seaport, focusing on a major crisis in a family headed by a tough Scottish-American union local president and his four grown sons; directed by Mr. O' Connor. With Frank Converse, Dennis Christopher, Pat McNamara, and George Klar. Mon.-Thurs. at 8; $25-$35, Fri. & Sat. at 8, $27.50-$37.50; Sat. at 2, Wed. at 2, $22.50-$32.50. Previews now prior to an 11/9 opening. **Music Box,** 239 W. 45th (246-4636). 2 hrs. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Previews now prior to an 11/17 opening. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. Credit cards.

MARILYN—*An American Fable.* A new musical about the life and times of Marilyn Monroe, with book by Patricia Michaels, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalheimer; directed, choreographed by Kenny Ortega. Alyson Reed and Scott Bakula are seen as Marilyn and Joe Di Maggio. Preview prices: Mon.-Sat. at 8, Wed. & Sat. at 2, $20-$35. After opening: Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. Previewing now prior to an 11/14 opening. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. All major credit cards.

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. Previews now prior to an 11/13 opening. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

Tuesday, November 8

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Previews start 11/8 prior to a 12/4 opening. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

Wednesday, November 16

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger; directed by Vivian Matalon. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer. Previews start 11/16 prior to a 12/8 opening. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator. J. J. Johnston and James Hayden are the other two; directed by Arvin Brown. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 12/17. **Booth,** 222 W. 45th St. (246-5969). 1 hr., 50 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

TWO FRIENDS—Bill Cosby and Sammy Davis, Jr., for the first time on Broadway together, entertain with song and comedy. George Rhodes is the music director. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 7:30 & 10:30, $30-$40; thru 11/12. **Gershwin Theater,** 50th St., West of Bdway (944-9300). Credit cards.

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Eva Gabor, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A . . .MY NAME IS ALICE—Comedy revue conceived and directed by Joan Micklin Silver and Julianne Boyd, dealing with contemporary women, with sketches by Anne Meara, Wendy Wasserstein, Steve Tesich, Lucy Simaon and others. $8; thru 11/14. **American Place Theater,** 111 W. 46th (247-0393).

BABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by Jerry Zaks. With Bill Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Playwrights Horizons,** 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein;

directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BHUTAN—Jane Stanton Hitchcock's comedy about two couples making a pilgrimage to a Buddhist shrine in the Himalayas; directed by John Bird. Wed. & Thurs. at 8, Sun. at 7 Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $10-$12.50; from 11/16. **South Street Theater** , 424 W. 42nd (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

THE GOSPEL AT COLONUS—Sophocles' *Oedipus at Colonus* is transformed into a contemporary gospel/theater piece, featuring Fourteen Karat Soul, Five Blind Boys of Alabama, the Brooklyn Institutional Radio Choir, and the J.D. Steele Singers; music composed by Bob Telson; piece created and directed by Lee Breuer. Thru 11/20 at 8, Sun. at 2 & 7; $10-$20. **Brooklyn Academy of Music,** 30 Lafayette Ave., Bklyn (636-4100).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 11/27. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sat. at 8; Sun. at 5:30; Wed. & Thurs. at 2. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—Stockard Channing stars in a Michael Cristofer play about a woman who hires a clarinetist (Jay Dryer) to play at a dinner she has prepared for her lover; directed by Gordon Davidson. With Kevin Geer, Paul Rudd, and Josef Sommer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19.50-$24.50; from 11/16. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

THE LAST OF THE KNUCKLEMEN—John Powers's play, set in Australia's out-back, explores the conflicts between men in a mining camp. Kevin O'-Connor stars; directed by Peter Masterson. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7:30; $10-$12. **American Theater of Actors,** 314 W. 54th (279-4200).

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Astor Place Theater,** 434 Lafayette St. (254-4370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MASTER BUILDER—Henrik Ibsen's flawless 94-year-old masterpiece about the ruthless builder who will sacrifice everything for the sake of his ambition; soundly and respectfully directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50; from 11/12. **Lamb's Theater,** 130 W. 44th (997-1780).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SECOND LADY—A one-woman show starring Judith Ivey, chronicling the breakdown of the wife of a presidential candidate as she delivers a speech before the League of Women Voters; directed by Carey Perloff. Sun. at 2 & 5; Mon., Tues., Fri. & Sat. at 8; $12; 11/12-28. **Production Company,** 15 W. 28th (686-1470).

SECRET HONOR—or *Last Testament of Richard M. Nixon,* a drama by Donald Freed and Arnold Stone, with Philip Baker Hall in the lead role; directed by Robert Harders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. 4 & 7:30; $14.50-$18.50. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 11/20. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

SUNSET—Tammy Grimes stars in a cabaret musical which charts the careers of four entertainers who all meet one evening on Sunset Boulevard; directed by Andre Ernotte. Book and lyrics by Will Holt; music by Gary William Friedman. With Ronee Blakely, Kim Milford, and Walt Hunter. **Village Gate,** Bleecker & Thompson Sts. (475-5120).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her father, Congressman Bankhead, in this musical of her life and times; directed by David Holdgrive. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $25 **Westside Arts,** 407 W. 43rd (541-8394).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon., Wed., Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. From 11/15 Dennis and Randy Quaid take the leading roles. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

AMERICAN JEWISH THEATER—Edward Belling's *Made in Heaven* is about a young couple contemplating divorce and the two sets of parents who resort to drastic measures to prevent this from happening; directed by Stanley Brechner. directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 11/20. **92nd St. Y,** 92nd & Lexington (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love,* with Kathy Baker, Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circle Rep,** 99 Seventh Ave. So. (924-7100). Chekhov's *The Sea Gull,* with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$25; thru 12/31. **American Place Theater,** 111 W. 46th (730-9393).

CITY STAGE COMPANY—*Faust,* parts I & II, in repertory. Thurs.-Sat. at 8, Sun. at 3; $12-$15. **CSC,** 136 E. 13th St. (677-4210).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* in rotating repertory with Robert Patrick's *Judas* for an open run. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—James Anthony and Sarah Rice in a revival of Meredith Willson's *The Music Man,* a homespun musical account of a conman's attempt to bamboozle a small mid-western town. It won the Tony and Drama Critics' Circle awards when it appeared on Broadway. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/20; $6. **Theater,** 310 Riverside Drive (663-2057).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

MANHATTAN PUNCH LINE—Dana Coen's *Sympathy,* a tale of a family sitting shiva, set in the Long Island living room of a young widow; directed by Steve Albrezzi. With Laurie Heineman and Bernard Barrow. Wed.-Sat. at 8, Sun. at 3; $8; thru 12/4. **Comedy Theater,** 410 W. 42nd, 3rd floor (239-0827).

MANHATTAN THEATER CLUB—Downstage: David McCallum stars in Christopher Hampton's *The Philanthropist* which takes a look at troublesome relationships among the over-educated. This is good, civilized, thought-provoking theater; directed by André Ernotte; thru 11/20. Upstage: Gretchen Cryer and Mary Gordon Murray in *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; thru 11/27. **Manhattan Theater Club,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—*Puppetplay,* by Pearl Cleague, is the first play of the company's 17th season. Phylicia Ayers-Allen and Seret Scott star as two women who derive emotional security and personal comfort from a life-size puppet; directed by Clinton Turner Davis. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7:30; $12-$17; from 11/8. **Theatre Four,** 424 W. 55th (664-0901).

NUESTRO TEATRO—Rene Marques's *Los Soles Truncos,* in repertory with (from 11/12) Federico Garcia Lorca's *La Casa de Bernarda Alba;* in Spanish; directed by Luz Castanos. Fri. & Sat. at 8, Sun. at 3; thru December. **St. John's in the Village,** 224 Waverly Pl. (675-6742).

THE PRODUCTION COMPANY—*Dementos,* a rock, roll, and reggae music-theatre event with subject matter revolving about the closing of the welfare Hotel Del Rio; book by Robert I. and Sebastian Stuart; music by Marc Shaiman; directed by Theodore Pappas. Tues.-Sat. at 8, Fri. & Sat. at 11; $15; thru 11/12. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Amandeo Vives's zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in rotating repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Augustin Daly's *Under the Gaslight,* an 1867 American melodrama featuring a dastardly villain, a spunky heroine, and a Civil War veteran; directed by Steven Wyman. Thru 11/20; $8. **Soho Rep,** 10 Mercer St. (925-2588).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12/84; $6. **Theater,** 252 W. 81st (666-3521).

WPA—Barbara Gilstrap's *The Alto Part* describes the conflict between a twelve-year-old girl and her mother over the fulfillment of each other's dreams; directed by Zina Jasper; with Kit Flanagan and Marisa Morell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; thru 11/20. **WPA Theater,** 138 Fifth Ave. (691-2274).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAGIO IN SHADOWS—Jeffrey Musmanno's play about a bitter playwright's struggle with his troubled marriage, his muse, and himself; directed by Susan Trimble. Sun.-Sat. at 8 (exc. Tues.); thru 11/19. **T.O.M.I.,** 23 W. 73rd (787-3980).

BENTLEY'S WAR—Original drama about World War II, set on a minesweeper, by Elliott Caplin, directed by Joseph Gilford. Thurs.-Sun. at 8; $8; thru 11/20. **Riverwest Theater,** 155 Bank St. (243-0259).

THE BLOCK—Earl Johnson's play about three families living in the inner city; performed by teenagers living in foster care as well as professional actors; directed by Hamid Fardjad. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/20. **Actor's Outlet,** 120 W. 28th St. (869-3981).

THE BUCK STOPS HERE—Musical about the life of the late Harry S. Truman, with book by Norman Fedder and music and lyrics by Richard A. Lippman; directed by Regge Life. Call theater for times. Thru 11/20. **AMAS Rep,** 1 E. 104th (369-8000).

BULLPEN—A play by Dennis Watlington. Every Wednesday through Saturday through November, at 8; $5. American **Theatre of Actors,** 314 W. 54th St. (736-1177).

CAGES—Lewis Carlino's one-act plays: *Snowangel* and *Epiphany;* directed by Anthony Di Pietro. Thurs.-Sat. at 7:30, Sun. at 2; $6; thru 11/27. **Theater 22,** 54 W. 22nd St. (459-3446).

THE CHERRY ORCHARD—Anton Chekhov's play, directed by Mary Hayden. $6; thru 11/20 (call theater for specifics). **New Media,** 203 E. 88th (860-8679).

CHILDREN—A.R. Gurney's play, first produced in London, deals with the family life of WASPs, their comings and goings on a summer New England terrace by the sea; directed by Norris Houghton. Thurs.-Sat. at 8, Sun. at 3; $8; thru 11/13. **American Kaleidoscope,** 5 W. 63rd (724-3080).

CLUB TED—Musical comedy by Jay Martel and Tim Hill, dealing with a resort where guests compete with a death squad for the use of the tennis courts; directed by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 12/17. **Westbeth Theater,** 151 Bank St. (691-2272).

CURSE OF THE STARVING CLASS—Revival of Sam Shepard's play about an American family dispossessed by a revenging underworld and voracious corporate real estate interests; directed by Robin Lynn Smith. Fri. & Sat. at 8, Sun. at 7; $4; thru 11/26. **Image,** 432 W. 42nd (564-1786).

A DANCE OF EXILE—A Traveling Jewish Theatre, directed by Naomi Newman, draws upon poetry of the Kabbala, traditional Jewish music, dance, chanting, and performances by Corey Fischer and Albert Greenberg. 11/11, 12, 18, 19, 25, 26 at 11 p.m. 11/13, 20, 27 at 8; $7. **Bessie Schönberg Theater,** 219 W. 19th St. (924-0077).

DON JUAN POR LOS SIGLOS DE LOS SIGLOS—Adapted and directed by Angel Gil Orrios from the plays of Zorrilla, Madariaga, and Grau about the Don down through the ages; in Spanish. Fri. & Sat. at 8, Sun. at 7; $5; thru 12/18. **International Arts Theater,** 9 E. 16th (242-9861).

ENDGAME—Samuel Beckett's jab at life; directed by Jim Sheridan; with Neil Vipond, John Bennes, Thomas Delaney, and Terry Donnelly. Thurs.-Sat. at 8 Sun. at 3; $6-$8; 11/10-12/11. **Irish Arts Center,** 553 W. 51st (757-3318).

AN EVENING OF ADULT FAIRY TALES—*Miss Chicken Little,* with music by Alec Wilder, lyrics by William Engvick; *The Journey of Snow White,* with book, lyrics & music by Al Carmines. Wed.-Sun. at 8, Sun. at 3 (sign interpreted on 11/20 & 23; no perf. on 11/24); 11/9-27. **Wonderhorse,** 83 E. 4th St. (564-0879).

FIRST TIME ANYWHERE!—A play by Leo Meyer about the great Barnum, starring Ted van Griethuysen. Tues.-Sat. at 8; $8; 11/8-12/3. **Theatre Off Park,** 28 E. 35th (679-5684).

FLESH, FLASH, & FRANK HARRIS—Paul Stephen Lim's play about the bluster, generosity, and adventures of Harris in London's literary and social world. Thru 11/20; $6. **Marquee Theater,** 189 Second Ave. (673-6341).

THE GIN GAME—Revival of the 1978 Pulitzer Prize-winning play by D.L. Coburn, starring Mary Beth Miller and Martin Sternberg; directed by Phyllis Frelich. (All those involved are deaf; voice interpreters will be provided.) Fri. & Sat. at 7:30; Sun. at 2:30 & 7; $8; thru 11/13. **New York Deaf Theater,** 620 E. 13th St. (741-9692 or 741-5126).

GOLDEN EXPRESS—Musical by John Argue, Evan Huss, Fred Fondren; directed by Phil Bratnober. Fri.-Sun. at 8; $5; thru 11/20. **Promethus,** 239 E. 5th St. (477-8689).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HEDDA GABLER—The Henrik Ibsen classic about a woman trapped in a marriage she doesn't care about and a society she hates; directed by John Daines. Michelle Duval stars in the title role. Tues.-Sat. at 8, Sun. at 3; $6; thru 11/19. **Sargent Theater,** 314 W. 54th St. (644-6687).

HOOPS—Charles La Tourette's drama centering around the struggles of a girl lost in a world of fantasy; directed by the author. 11/10-13, 17-19 at 8 (Sun. at 3); $6. **Divine Theater,** 50 E. 7th St. (477-0666).

HOSTAGES—Mary Guzzy's play about resulting conflicts after an adventuresome couple kidnaps a surprised victim; directed by Melody Brooks. 11/7 & 8, 13-16, 20-23, 27-30, 12/4-7 at 8; $8. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

INTERNAL INJURIES—Play conceived and directed by Lloyd Lynford which takes place through the minds of a husband and his ill wife. 11/8-13, 15-10 at 8; $6. **Westbeth Theatre Center,** 151 Bank St. (242-7103).

JESUS ON BROADWAY—*His Retrial and Vindication.* Abraham Van Prague's one-person play starring Joseph Ben-David; directed by the author. Sat. at 8 & 11; Sun., Mon., Wed., & Thurs. at 8; Sun. mat. at 3; $6-$8; thru 11/20. **Humanist Showcase Center,** 2328 Broadway (799-0191).

A LATE SNOW—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $10-$12. **Urban Arts Theatre,** 227 W. 17th St. (869-3981).

LONDON DAYS AND NY NIGHTS—Musical revue by Jason McAuliffe, about two songwriters competing for the affection of one girl. Thurs.-Sat. at 8; $10. **Park Royal,** 23 W. 73rd (874-8091).

MACBETH—Shakespeare's classic tragedy, with John Christopher Jones and Randy Danson as the bloody Macbeths; directed by Rebecca Guy. Thurs.-Sat. at 8; Sun. at 3; $8. **Ark Theater,** 131 Spring St. (431-6285).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; thru 11/20. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; $6. **Theater,** 743 Eighth Ave. (608-3978).

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; directed by Dale Merchant. Fri.-Sun. at 8, 11/11-27, then Thurs.-Sun. at 8, 12/1-18; $6. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

MUD—Maria Irene Fornes's play about three people living well below the poverty line and out of touch with the society around them; directed by the author. Thurs.-Sun. at 8; $4; 11/10-12/11. **Theater for the New City,** 162 Second Ave. (580-9548).

MY SISTER EILEEN—Revival of the comedy by Joseph A. Fields and Jerome Chodorov, based on the Ruth McKenney stories; directed by Irene Farrelly Porter. Fri. at 8, Sat. at 3 & 8, Sun. at 7; $6; 11/11-19. **MAP Theater,** 921 Madison Ave. (249-7346).

NO HAPPY ENDING—Neil Cuthbert's cabaret, an evening of new-wave comedy with music, with Ilene Kristin and Jack Gilpin; directed by Charles Karchmer. Wed. at 8, Thurs. at 7 & 9:30, Fri. & Sat. at 8, Sun. at 3; $6; thru 11/20. **Ensemble Studio,** 549 W. 52nd (247-4982).

NOVEMBER SOUL—*The Odyssey of Young Herman Melville.* A one-man show, adapted and performed by Michael Finnerty; directed by Anthony Alicata. 11/12-12/4; $5-$7. **TOMI Theater,** 23 W. 73rd (678-7470).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

OUR AMERICAN COUSIN—Tom Taylor's historical comedy-drama in a new version, presented by the Washington Square Players. 11/10, 11, 12, 17, 18, 19 at 8; $6. **University Theater,** 35 W. 4th St. (598-3067).

PEG O' MY HEART—J. Hartley Manners's 1912 play is about a poor lass flung into the cold, unwanting arms of aristocratic relatives, with Catherine Winters in the title role; directed by Denis Lynch. 11/11, 12, 17, 18, 19 at 8, 11/12, 13, 19 at 3; $8-$10 ($15 for opening night). **St. Bart's Playhouse,** Park Ave. & 50th (751-1616).

THE PIANO WOMAN—Juan Guerra's comic drama about a reclusive concert pianist still preparing for her first concert after 50 years; directed by the author. Mon.-Wed. at 8; $5. **Prometheus,** 239 E. 5th St. (477-8689).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

SACCO & VANZETTI—Daniel Gabriel's narrative work, with Ellen Lanese, Paul Parente, and Anthony Spaldo. Thurs.-Sat., 11/10-12, 17-19; Fri.-Sun. 11/25-27 at 8; $8. **New Alliance,** 7 E. 20th (857-5669).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Sat. at 8; Fri. & Sat. also at 10:30; Wed. at 2:30; $10. **O'Neal's,** 147 W. 43rd (869-4200).

SEVEN KEYS TO BALDPATE—Revival of George M. Cohan's mystery farce, set in 1935, about an author trying to win a bet that he can write a mystery novel in 24 hours; directed by Tim Foley. Thurs.-Sat. at 7, Sun. at 3; $6; 11/10-20. **Church of the Covenant,** 310 E. 42nd (370-0019).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 11/11. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

STOP TIME—Robert Ader's play starring Marilyn Spanier and the author; directed by Eric Scheps. Thurs.-Sat. at 7:30, Sun. at 3; $6; thru 11/20. **PSW Studios,** 243 W. 55th (772-2472).

STRICTLY DISHONORABLE—Revival of Preston Sturges's 1929 comedy; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 11/28. **Apple Corps,** 601 W. 51st (664-0027).

SUCCESS AND SUCCESSION—Ronald Tavel's domestic comedy concerning a household of New York's most creative people living in a brownstone; directed by Michael Hillyer. Thurs.-Sun. at 8; $4; 11/10-12/11. **Theater for the New City,** 192 Second Ave. (254-1109).

THREE ONE-ACT PLAYS—Saroyan's *Hello Out There;* Foote's *The Midnight Caller;* Feydeau's *Wooed and Viewed;* all directed by Chris Jacobs. 11/10-12, 17-19, at 8, 11/13 & 20 at 3:30; $6. **Ethical Society,** 2 W. 65th (874-5210).

TO BE YOUNG, GIFTED, AND BLACK—Revival of the Lorraine Hansberry kaleidoscope of scenes, letters, poems and personal writings. Thurs.-Sat. at 8, Sun. at 3; $5; thru 11/20, **Hartley House,** 413 W. 46th (787-1073).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. Tues.-Sat. at 8; Sun. at 2 & 7; $10; thru 12/4. **Ensemble Studio,** 2nd floor, 549 W. 52nd (247-4982).

TRADE—Robert Perring's play about a young boy from the mid-West who becomes involved in a male prostitution ring; directed by Zu Stears. Sun.-Wed. at 7:30; $8; thru 12/14. **18th St. Playhouse,** 145 W. 18th (695-2484).

THE TRIAL OF ADAM CLAYTON POWELL, JR.—Billy Graham's play about the 1967 Special Select Committee's investigation of the congressman's affairs, both private and public; directed by Dianne Kirksey. Timothy Simonson plays the congressman. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 11/20. **Henry Street Settlement,** 466 Grand St. (598-0400).

TRIPLE BILL—Raymond Radiguet's *The Pelicans,* Andre Breton and Philippe Soupault's *If You Please,* and Jean Anouilh and Jean Aurenche's *Humus, the Mute,* all performed by the same cast, all directed by John Amacker, all French surrealist plays of the twenties. Wed.-Sun. at 8; $6; thru 11/13. **Classic Theatre,** 114 W. 14th St. (929-8033).

UBU RIDES AGAIN—Plastic punk musical with music by John Aschenbrenner, lyrics by Stephen Policoff, book by Adam Beckerman; directed by Barbara Vann. Wed.-Sat. at 8, Sat. at 8 & 10:30; 11/9-12/10; $5-$7. **Newfoundland,** 6 W. 18th St. (255-4991).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

LAMBRO AHLAS—The young woman in oils and watercolors, thru 11/19. Summit, 101 W. 57th (586-6734).

JAKE BERTHOT—New paintings and drawings, 11/8-12/10. McKee, 41 E. 57th (688-5951).

ELENA BORSTEIN—New work, 11/8-12/3. Markel, 50 W. 57th (581-1909).

JAMES BROOKS—New paintings, thru 11/12. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

RONALD JULIUS CHRISTENSEN—From bold color impressions of sun on fields to nature abstractions, thru 11/30. Fedele, 42 E. 57th (371-0204).

GEORGE CONSTANT—Landscapes and figurative works in paint and watercolors from 1916 to 1945, thru 11/12. Pearl, 38 E. 57th (838-6310).

STUART DAVIS—The influence of the Armory Show on his abstracted images from 1913 to 1919, thru 12/23. Washburn, 42 E. 57th (753-0546).

ERIK DESMAZIERES—Drawings of visionary architecture, intimate interiors, thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

JOELLYN DUESBERRY—New landscapes, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

JOHN FERREN—Watercolors, engravings, paintings from the 30's and 50's, thru 11/19. Sachs, 29 W. 57th (421-8686).

AUDREY FLACK—Early gestural figurative paintings and drawings from 1953 to 1968, 11/9-12/3. Armstrong, 50 W. 57th (582-8581).

BARRY FLANAGAN—Abstract stone carvings, bronze hares, boats, a life-size horse, thru 11/26. Pace, 32 E. 57th (421-3292).

ELISABETH FRINK—Heroic bronze figures plus horses and dogs, thru 11/26. Dintenfass, 50 W. 57th (581-2268).

THEODORA GAVENCHAK—Images, mazes and words, thru 11/12. Gallery 84, 30 W. 57th (581-6000).

MICHAEL HEIZER—Monotypes, 1983, thru 11/19. Heesy, 50 W. 57th (942-0521).

RICHARD HENNESSY—Large abstract canvases and grafitti, 11/10-12/10. Hamilton, 20 W. 57th (765-5915).

YVONNE JACQUETTE/GEORGE NEGROPONTE—Drawings of aerial urban and rural landscapes. Thru 11/25. Alexander, 20 W. 57th (757-3721).

RICHARDS JARDEN/TONY ROBBIN—Laminated wax reliefs/3D paintings. Thru 11/30. deNagy, 29 W. 57th (421-3780).

DONALD JUDD—Early "minimal" works, 11/9-12/3. BlumHelman, 20 W. 57th (245-2888).

TERENCE LANOUE—"Winterkill," an installation intimately related to nature plus works on paper, thru 11/19. Siegel, 24 W. 57th (586-0605).

LEO MANSO—Roman collages, 11/9-12/6. Arras, 29 W. 57th (421-1177).

RICHARD POUSETTE-DART—New abstract expressionist canvases, thru 11/26. del Re, 41 E. 57th (688-1843).

JASON SCHOENER—Greece, England, Scotland, Latin America, thru 11/26. Midtown, 11 E. 57th (758-1900).

DEE SHAPIRO—Intricate patterns on paper based on near Eastern ornamentation, thru 11/18. Zarre, 41 E. 57th (752-0498).

ANDREW TAVARELLI—Rectilinear abstracts based on mountains, the sea shore, thru 11/26. Haber Theodore, 24 W. 57th (541-9393).

TOMMY THOMAS—Small country sheds, art deco apartment house, all constructed in wood, thru 11/12. Touchstone, 29 W. 57th (826-6111).

JEAN VENITIEN—French oils, thru 11/26. Eric, 61 E. 57th (371-9270).

TOM WESSELMANN—Nudes in "drop-out" shaped canvases, thru 11/26. Janis, 110 W. 57th (586-0110).

JAMES A. MCNEILL WHISTLER—40 etchings and drypoints, thru 11/30. Wunderlich, 41 E. 57th (724-8778).

Madison Avenue and Vicinity

ALEXANDER ARCHIPENKO—Early sculpture, 11/9-12/3. Haime, 1000 Madison (772-7760).

HANNELORE BARON—Boxes using found wood, faded cloth, paint, thru 12/3. Schlesinger-Boisante, 822 Madison (734-3600).

JACOBO BORGES—Figures in ethereal settings, 11/11-12/10. CDS, 13 E. 75th (772-9555).

PAUL BRACH—The silent Southwest framed in dramatic borders, thru 11/19. Steinbaum, 903 Madison (734-3373).

NANETTE CARTER—Low relief mixed-media collages, thru 11/23. Ericson, 23 E. 74th (737-6155).

CLARENCE KERR CHATTERTON—Early gouaches of the Hudson River Valley, the Maine Coast, thru 11/26. ACA, 21 E. 67th (628-2440).

JOSE DE RIVERA—Sculpture constructions, thru 12/1. Borgenicht, 724 Fifth (247-2111).

ELIZABETH EGBERT—Geometric, environmental wood sculpture and maquettes, thru 11/29. Sculpture Center, 167 E. 69th (879-0430).

EIZAN (1787-1867)—Women of the Floating World, thru 11/29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

YUN GEE—Early modernist paintings from the 20's and 30's, 11/8-12/10. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

PHILIP GRAUSMAN—Portraits in sculpture and drawings for the past ten years, thru 11/23. Schoelkopf, 825 Madison (879-4638).

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

ANNA MARIA HANCKE—Chromatic abstractions rooted in the African experience, thru 11/13. Seguy, 61 W. 62nd (265-3314).

DAVID HOCKNEY—Landscapes, still lifes, portraits, swimming pools, showers, influenced by his American sojourns, 11/9-12/10. Beadleston, 60 E. 91st (348-7234). Mon.-Sat. 9:30-5:30.

CARL HOLTY—From biomorphic surrealistic forms of the 30's to the hard-edged abstractions of the 40's, thru 11/23. Graham, 1014 Madison (535-5767).

HUNDERTWASSER—Jewel- like paintings, thru 11/30. Aberbach, 988 Madison (988-1100).

TAKENOBU IGARASHI—"Architectural Alphabets," sculpture, drawings, thru 12/3. Reinhold-Brown, 26 E. 78th (734-7999).

THOMAS E. IRISH—Naive scenes by this contemporary folk artist, thru 12/31. Eisenberg Folk Art, 820 Madison (628-5454).

LYNN ITZKOWITZ/MARGALIT MANNOR—Shaped, textured canvases/Fragments of nature and the urban landscape in color photos. Thru 11/29. Urdang, 23 E. 74th (288-7004).

PAUL JENKINS—Broken prisms, thru 12/3. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

MORTON KAISH—Luminous color landscapes, architectural motifs, 11/8-12/3. Staempfli, 47 E. 77th (535-1919).

MICHEL KANTER—Sculpture and works on paper about buildings, thru 11/30. Taittinger, 1089 Madison (570-6767).

HEINRICH KUHN/RODRIGO MOYNIHAN—Photos from 1890 to 1915/Paintings. Thru 11/19. Miller, 724 Fifth (246-1625).

MICHAEL MAZUR—A Cape Cod lake and its vegetation, thru 11/30. Mathes, 851 Madison (249-3600).

GUY PENE DU BOIS—Witty satirical portrayals of the privileged mostly from the 30's, thru 12/3. Graham, 1014 Madison (535-5767).

CORNELIS RUHTENBERG—New paintings, thru 11/17. Forum, 1018 Madison (772-7666).

SEGUI—Paris, 11/8-12/10. Lefebre, 47 E. 77th (744-3340).

NANCY SPERO—Paintings from the present and the 60's, thru 11/17. Willard, 29 E. 72nd (744-2925).

JESSICA TCHEREPNINE—Botanical watercolors, 11/9-12/17. Shepherd, 21 E. 84th (861-4050).

NADEZDA VITOROVIC—Surrealistic new wave from Yugoslavia using birds and humans, thru 11/29. Silberberg, 16 E. 79th (861-6192).

SoHo

ROBERT BEAUCHAMP/JOSEPH PICCILLO—New figurative expressionist works/The figure in metaphorical situations. Thru 12/7. Knowlton, 153 Mercer (431-8808).

TOM BILLS—Steel, wood, and concrete sculpture, thru 11/28. Manhattan Art, 81 Greene (219-2007).

ROSS BLECKNER—Predominantly black canvases using dense layers of paint, thru 11/26. Boone, 417 W. Broadway (431-1818).

MEL BOCHNER—New large oils on polygonal shaped canvases, thru 11/12. Sonnabend, 420 W. Broadway (966-6160).

JONATHAN BOROFSKY—New paintings and sculpture, thru 12/3. Cooper, 155 Wooster (674-0766).

BOTELLO—Works, thru 11/27. Art & Design, 152 Wooster (777-4207).

JAMES BROWN—Works, thru 11/26. Shafrazi, 163 Mercer (925-8732).

CHRIS BURDEN—An installation of "micro-weaponry and related machines," thru 11/12. Feldman, 31 Mercer (226-3232).

GERALD CHARRIERE—Drawings and mixed-media using book binding tools plus books, thru 11/19. Key, 130 Greene (966-3597).

ERNESTO CHORAO—Still lifes, thru 11/19. Henoch, 80 Wooster (966-0303).

PAT COLVILLE/HELEN SOREFF—Paintings, thru 11/26/Drawings, 11/15-12/23. Condeso/Lawler, 76 Greene (219-1283).

LINDA CUNNINGHAM—Large scale experimental bronze and steel sculpture, thru 11/30. Soho 20, 469 Broome (226-4167).

AUDREY FLACK—Figurative paintings, watercolors, dye transfer photos, thru 11/26. Meisel, 141 Prince (677-1340).

JEFF GOMPERTZ—Large scale black and white paintings, thru 12/1. Haber, 133 Greene (505-7800).

SAMIA A. HALABY/SUZANNE MCCLELLAND—Textural abstractions/Drawings and painterly abstractions. Thru 11/26. 22 Wooster (431-6445).

PHYLLIS BAKER HAMMOND/KAREN LEWIS—Columnar sculptures with heads in clay/Family members around a beach fire. 11/8-27. Pindar, 127 Greene (533-4881).

DAVID HUCHTHAUSEN/AL ROSS—Fictitious artifacts/Cartoons and collages. Thru 11/27. Heller, 71 Greene (966-5948). Wed.-Sat. 11-6, Sun. 12-5.

ALAIN KIRILI—Hand-forged iron sculpture, thru 11/26. Bonnier, 420 W. Broadway (334-8414).

ROGER KIZIK—Large monumental abstractions using found objects, thru 11/12. Cutler, 164 Mercer (219-1577).

CHAIM KOPPELMAN—Pastel still lifes, satire, thru 12/6. Terrain, 141 Greene (777-4426).

SHIGEKO KUBOTA—Video sculpture, thru 11/26. White Columns, 325 Spring (924-4212).

IVAN KUSTURA—The estranged in abstracted figures and sculpture, thru 11/13. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

FAY LANSNER—Large drawing involved with process and presence, thru 11/19. Ingber, 460 W. Broadway (674-0101).

JANE MCCLINTOCK—Reflections of light and water in New York City and watertowers, thru 11/17. Eno, 101 Wooster (226-5342).

JU MING—Bronze, wood, and ceramic sculpture, thru 11/12. Hutchinson, 138 Greene (966-3066).

KAZUMA OSHITA—Metal hammering, 11/12-12/21. Milliken, 98 Prince (966-7800).

MIMMO PALADINO—Recent painting and sculpture, thru 11/26. Sperone Westwater, 142 Greene (431-3685).

MILO REICE—Mythological and Shakespearian themes in large oils, thru 11/26. Toll, 146 Greene (431-1788).

BEATRICE RIESE/MARTIN SCHREIBER—Geometric abstractions related to musical themes/Pristine circles on geometric fields. 11/8-27. Pleiades, 164 Mercer (226-9093).

LILA RYAN—Wood, metal, and man-made stone, 11/8-26. 14 Sculptors, 164 Mercer (966-5790).

JUDITH SHAHN—Recent paintings, drawings, and silkscreens, thru 11/27. Morningstar, 164 Mercer (334-9330).

ART

DAVID SHAPIRO—Works on paper, mostly monotypes, thru 11/30. Styria, 426 Broome (226-1373).

OLGA SHEIRR—The gardens of Giverny, 11/8-27. Noho, 168 Mercer (473-9619).

NICHOLAS SPERAKIS—Mosaic-like oils, stark black and white woodcuts, 11/11-12/11. Arbitrage, 99 Spring (334-9755). Wed.-Sun. 12-5.

TOM WESSELMANN—Studies from life, watercolors, paintings from the last two years, thru 11/26. Sander, 51 Greene (219-2200).

DAVID WOJNAROWICZ—New conceptions in cooperation with Civilian Warfare, 11/11-12/3. Bromm, 90 W. Broadway (732-6196).

JAMES WOLFE—Large steel sculpture, thru 12/10. Rosenberg, 115 Wooster (431-4838).

PAMELA WYE—Faces and bodies in static poses, thru 11/30. Soho 20, 469 Broome (226-4167).

Other

ROMARE BEARDEN—Oils with collage, 11/12-12/17. Cordier & Ekstrom, 417 E. 75th (988-8857).

SUE COE—Political images using black paint, graphite drawing, magazine cut outs, thru 11/27. PPOW, 216 E. 10th (477-4084). Wed.-Sun. 12-6.

JANE DICKSON—Bold oil stick images, some of the city, thru 12/10. Delahunty, 291 Church (226-2519).

SARI DIENES—"New work," 11/8-26. A.I.R., 63 Crosby (966-0799).

ALFRED LESLIE—Watercolor landscapes, thru 11/15. Oil & Steel, 157 Chambers (964-1567).

ALEX MCFARLANE—Solid graphite sculpture and wall reliefs, thru 11/26. Bouckaert, 100 Hudson (925-6239).

JANE SARGEANT—Subtle, patterned still life, thru 11/12. Ashby, 18 Cornelia (242-1651).

FRANCINE TINT—Acrylics on canvas and paper, thru 11/26. Yorke Rentschler, 450 W. 24th (929-0192).

WILLEM VAN ES—Bold black strokes on explosive color, thru 11/27. Westbeth, 155 Bank (924-2566).

FRANK LLOYD WRIGHT—Furniture and drawings from 1900 through the 50's, thru 11/19. Fifty-50, 793 Broadway (777-3208).

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Latin American masters, Carrington, Tamayo, Zuniga plus a sampling of the muralists Orozco, Rivera, thru 12/10.

DEUTSCH—20 W. 57th (765-4722). Southwest Indian pottery and early 20th century Americans DuBois, Marsh, Stanley, thru 12/1.

GALERIE MAEGHT LELONG—9 W. 57th (371-9077). Mon.-Fri. 10-5:30. Small scale sculpture by Arp, Brancusi, Johns, Picasso, Shapiro, thru 12/9.

GRAND CENTRAL—24 W. 57th (867-3344). American portraits of women showing the influence of the Japanese prints, plus Whistler, 1880-1917, thru 12/10.

HEIDENBERG—50 W. 57th (586-3808). Bonnard, Lautrec, Pissarro, Vuillard, thru 11/30.

KENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, thru 12/30.

LUMBARD—38 E. 57th (421-3494). New York City by Butera, Florin, Safron, Wilcox, 11/8-12/24.

PROTETCH—37 W. 57th (838-7436). Silver tea and coffee services designed by Graves, Meier, Mendini, Rossi, Venturi, Yamashita, thru 11/27.

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Degas, Homer, Miro, Sisley, thru 12/3.

CARUS—872 Madison (879-4660). German Expressionist watercolors, drawings, and prints with a focus on Nolde, thru 11/26.

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

COLNAGHI—26 E. 80th (772-2266). 19th century European drawings by Ingres, Vartolozzi, plus 17th- and 18th-century still life and hunt paintings, thru 11/30... 19th-century European drawings by Bartolozzi, Degas, Gericault, Ingres, thru 12/10.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors by Constable, Gainsborough, thru 11/30.

ELKON—1063 Madison (535-3940). 20th century masters Dubuffet, Magrette, Martin, Miro, Picasso, thru 11/23.

FRIEDMAN—26 E. 82nd (794-8950). Mon.-Sat. 10-6. Male portraits of the 20's by Europeans Dix, Fritsch, Graf, Grigoriev, thru 11/26.

GALLERY 10—29 E. 73rd (861-5533). Eight American Indian artists, thru 11/26.

GOETHE HOUSE—1014 Fifth (744-8310). Paintings, drawings, installations by five German contemporaries in New York City, thru 12/3.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Trompe l'oeil plate glass by Jervis and Krasnican, and glass sculpture by Kuhn, thru 11/26.

HIRSCHL & ADLER—21 E. 70th (535-8810). Realism into abstraction in American drawings from 1900 to 1940, 11/12-12/30.

HUTTON—33 E. 74th (249-9700). Russian Suprematist drawings by Chashnik, Malevich, Suetin, thru 12/31.

MARBELLA—28 E. 72nd (288-7809). 19th and early 20th century American landscapes by Church, Inness, Twachtman, Wyant, thru 11/19.

NATIONAL ACADEMY—1083 Fifth (369-4880). Tues. 12-8 p.m., Wed.-Sun. 12-5. Artists portraits from Morse to Wyeth, thru 12/31.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th and 19th century English and 19th century French drawings and watercolors, thru 12/23.

ROLLY-MICHAUX—943 Madison (535-1460). Selected bronzes by Rodin plus graphics by Chagall, Lautrec, Picasso, Rouault, thru 11/12.

SEIXAS—22 E. 72nd (570-2291). Fri., Sat. 10-5. Cross, Maurer, Signac, Vuillard, thru 11/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Battery Park City: New Directions in Residential Architecture, 11/10-12/1.

WARD—9 E. 93rd (831-4044). Art from the Bronze Age to the Renaissance, thru 12/17.

WEINTRAUB—992 Madison (879-1195). German Expressionists Heckel, Nolde, Pechstein, thru 11/30.

SoHo

CAMP—380 W. Broadway (966-3372). North American tribal art, thru 11/27.

CASTELLI—420 W. Broadway (431-5160). Architecture III: Follies, thru 11/15.

49TH PARALLEL—420 W. Broadway (925-8349). "Fiction" by four Canadians, thru 11/19.

SOHO CENTER—114 Prince (226-1995). Greenstein, Jinnah, Kleinhaut, Whiteley, thru 11/26.

VAN ECK—420 W. Broadway (219-0717). Women in Black African Art, thru 12/3.

WARD-NASSE—178 Prince (925-6951). Gross, Hofflich, Pardini, Smith, thru 11/24.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

ARTISTS SPACE—105 Hudson (226-3970). Benkert, Gallo, Guillot, thru 12/3.

DUBELLE—40 W. 17th (929-6200). Tues.-Sat. 1-5. New talent, thru 11/23.

FRANKLIN FURNACE—112 Franklin (925-4671). Cubist prints and illustrated books, thru 12/3.

GIBSON—205 E. 78th (772-2332). Arman, Ben, Beuys, Christo, thru 12/17.

HARDISON—795 Broadway (505-6220). Wed.-Sat. 12-5. Painted photos by Appel, drawings by Sable, box constructions by Smith, thru 11/26.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Autumn grasses and water in Japanese art from the 13th through the 17th centuries, thru 11/13.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 12-6. New expressions from Germany including Baselitz, Immendorf, Kiefer, Lupertz, Penck, thru 11/20.

Photography

ALLAN CHASANOFF—Still life of "situate, lying and being," thru 11/25. Pfeifer, 825 Madison (737-2055).

PEGGY CRAWFORD—Reflections, thru 11/25. New School/Parsons, 66 Fifth (741-8923). Mon.-Fri. 10-6.

PETER D'AGOSTINO—Videotapes, photos, books examining mass transit, the media, thru 11/26. Franklin Furnace, 112 Franklin (925-4671).

LOUISE DAHL-WOLFE—Form and fashion from the 30's through the 50's, thru 11/12. Staley Wise, 177 Prince (431-7292).

LEE FRIEDLANDER/PAUL STRAND—Portraits from 1958 to now/Mexico in the 30's. Thru 11/12. Zabriskie, 724 Fifth (307-7430).

MICHAEL HALSBAND—The Rolling Stones American tour in 1981, thru 11/30. Rosenberg, 20 W. 57th (757-2700).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. The first 100 years of the Metropolitan Opera/Portraits of Churchill, Hemingway, O'Keeffe by Karsh. Thru 11/13.

AKIRA ISHIGAKI—Erotic "fruits" from Japan, thru 11/30. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

N. JAY JAFFEE/BOB WILLOUGHBY—"Inward Image II"/Theatre portraits. Thru 11/26. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

ANDRE KERTESZ—Distortions of female nudes, thru 12/17. Pace/Macgill, 11 E. 57th (759-7999).

LIGHT—724 Fifth (582-6552). The Farm Security Administration in color, thru 11/26.

JOHN MARGOLIES—Eccentric sculpture and architectural whimsey throughout the US, thru 11/20. P.S. 1, 46-01 21st Street, Long Island City (784-2084).

ARTHUR MCKINLEY—Views from the top - Manhattan's corporate vantage points, thru 11/30. Modernage, 1150 Avenue of the Americas (997-1800).

PHOTOCOLLECT—740 W. End Avenue (222-7381). Eiger, Means, Rakoff, thru 11/22.

ELIOT PORTER—China, thru 12/3. Wolf, 30 W. 57th (586-8432).

RICHARD PRINCE—Cowboys in manipulated images, thru 11/19. Baskerville Watson, 24 W. 57th (582-0058).

ALBERT RENGER-PATZSCH—Tea-pots, machine parts, floral forms, and industrial landscapes done in Germany from the 20's to the 40's, thru 12/3. Ledel, 168 Mercer (966-7659).

SOHO PHOTO—15 White (638-2816). Starr's "Love, Life and Death," Cole's fighters, Dodmer's India, others, thru 12/2.

RAOUL UBAC—Nightmarish surreal images, thru 11/30. Prakapas, 19 E. 71st (737-6066).

CUCHI WHITE—1900 palaces and houses on Cote d'Azur, trompe l'oeil murals, thru 11/30. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 11/30. **Museum II**, International Paper Plaza, 77 W. 45th St. (397-0605). Quilt National '83; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... African Textiles; thru 12/4... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Paintings of Space; thru 12/31... Theodore Roosevelt: A Natural Naturalist; thru 1/4.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Fri. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Emaki: Narrative Scrolls from Japan; thru 11/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Spanish Art Tomorrow; thru 1/4.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; thru 1/22.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15... The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22... The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... New Perspectives in American Art: 1983 Exxon National Exhibition; thru 11/27... Collection: 20th Century Sculpture; thru 12/11... Trends in Postwar American and European Art; 11/8-27.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Miracle of Intervale Avenue; thru 11/15... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/20.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8... Newly Acquired Drawings and Prints; thru 12/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifty Italian Drawings, 1375-1775, from the Scholz Collection; thru 11/13... Letters from Notable Children; thru 11/13.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Museum Collects: New Accessions, New Directions; thru 11/13.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Toscanini — The Television Concerts; thru 11/12... A Tribute to Burr Tillstrom; thru 11/26.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1... The Old Met: A Memory of Opera on Broadway; 11/15-6/10. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Recent Drawings; thru 11/15... Monumental Prints by Georg Baselitz and Roy Iseli; thru 1/3... Mt. St. Helens: Work in Progress, Photographs by Frank Gohlke; thru 11/29... The Modern Drawing: 100 Drawings from the Museum of Modern Art; thru 1/3.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Sculpture Tradition in Steel; thru 1/22.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Artists By Themselves: Artists' Portraits From the National Academy of Design; thru 12/31... Bertram Goodhue, Architect; thru 12/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Language, Drama, Source and Vision; thru 11/27.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey Crayon, Washington Irving: The Lives of An American Writer in the 19th-Century; thru 11/22... Landmarks in African Art; thru 11/12... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Eight-Pound Livelihood: Chinese Laundry Workers in The United States and Contemporary Photographs of New York Chinatown; thru 12/31.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Indian Miniatures; thru 11/27... Primal Visions: Paintings by John Whysner; thru 11/27... Michelangelo: A Sculptor's World; thru 1/8.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... The Sculptor as Draftsman; thru 11/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Still Life: Hollywood Photographs; thru 12/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/8 at 7: Contemporary Art from the Collection of Pauli Hirsh. On view from 11/3. 11/8 at 7:45: Contemporary Art. On view from 11/3. 11/9 at 10: Contemporary Paintings, Sculpture, Drawings, Watercolors, and Collages. On view from 11/3. 11/9 at 3: Contemporary Art from the Estate of Betty Parsons. On view from 11/3. **East,** 219 E. 67th St. (570-4141). 11/7 at 10: Furniture, Paintings, and Decorative Objects. On view from 11/4. 11/8 at 7: 19th and 20th Century Photographs. On view from 11/4. 11/10 at 10 & 2: Antique and Fine Jewels. On view from 11/5.

DOYLE—175 E. 87th St. (427-2730). 11/9 at 10: Americana: Fine Furniture, Paintings, and Decorations. On view from 11/5. 11/9 at 7: Waterfowl and Shorebird Decoys. On view from 11/5.

PHILLIPS—406 E. 79th St. (570-4830). 11/8 at 1: Fine Antique and Modern Jewelry. On view from 11/5. 11/12 at 10:30: Posters. On view from 11/9.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 11/9 at 11 & 2: Photographs. On view from 11/5. 11/9 at 2: Fine Judaica: Works of Art. On view from 11/3. 11/9 at 7: Contemporary Paintings including the property from the Estate of Robert Elkon. On view from 11/5. 11/10 at 10:15: Contemporary Paintings. On view from 11/5. 11/12 at 2: French and Continental Furniture, and Decorations. On view from 11/5.

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City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, November 7

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; pianist Jerome Lowenthal. Rorem's Piano Concerto No. 3; Foss's *Exeunt* (N.Y. premiere); Edwards's *Moneta's Mourn* (world premiere); Gould's *Jekyll and Hyde Variations.* Alice Tully Hall at 8. $6-$12.

FRANS BRUEGGEN, recorder and transverse flute/**JOHN GIBBONS,** harpsichord. Bach, Corelli, Handel. Metropolitan Museum at 8. $8.

JOHN LEE HOOKER, with Willie Dixon and the Chicago Blues All-Stars, Sippie Wallace with Jim Dapogny, John Hammond, the Robert Cray Band. Carnegie Hall at 8. $12.50-$15.

JOANNE POLK, pianist. Bernstein, Chopin, Haydn, Ginastera, Prokofiev, Schumann. Merkin Concert Hall at 8. $9.

EARLY-MUSIC WEEK—At 1: countertenor Rene Jacobs; a master class-recital; works of 17th- and early-18th-century composers; $5. . . At 8: Mr. Jacobs, with lutenist Alexander Smith, in French "airs de cour" and Italian arias and monodies; $7. At Mannes College of Music, 157 E. 74th St. (737-0700).

NEW YORK QUINTET—New American and Japanese music—premieres by Bazelon, Lennon, Thomas, Miyoshi, Taira. Symphony Space at 8. $3.

BILLY TAYLOR, jazz pianist. Meet the Composer event. Cooper Union Great Hall, Third Ave. and 7th St., at 8. Free.

CANTERBURY TRIO—Brahms's Piano Trio in B, Op. 8. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ROBERT HOVEN, bass-baritone, with assisting artists. Beethoven, Martinu, Schubert, Ravel. CUNY, 33 W. 42nd St., at 8. Free.

SETA KARAKASHIAN, pianist. Lincoln Center Library at 4. Free.

Tuesday, November 8

ALEXIS WEISSENBERG, pianist. Schumann program: *Kinderscenen; Phantasie* in C, Op. 17; *Symphonische Etuden,* Op. 13. 92nd Street Y at 8. $12.50-$16.50.

BEVERIDGE WEBSTER, pianist. Brahms, Copland, Fauré, Talma, Schoenberg, Ravel. Merkin Concert Hall at 8. $10.

JOHNNY MATHIS, with Debbie Allen. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 8. $17.50-$25.

NEW YORK CORNET AND SACBUT ENSEMBLE—"Loud band music," from the 16th century. Carnegie Recital Hall at 8. $7.

JUILLIARD SYMPHONY, Richard Fletcher conductor. Brahms, Diamond, Rachmaninoff. Alice Tully Hall at 8. Free.

WEST SIDE BRASS QUINTET—Music of the Renaissance; also Bach, Ewald, Fats Waller. Trinity Church, Broadway at Wall St., at 12:45. Free.

DONNA WISSINGER, flutist/**FRANCES SCHOPICK,** mezzo-soprano/**ELIZABETH RODGERS,** pianist, with cellist Diana Contino. Poulenc, Ravel, Fauré, Debussy. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $4.50.

EARLY-MUSIC WEEK—Soprano Julianne Baird, countertenor Rene Jacobs, opera director Paul Echols. Panel-demonstration of 17th-century vocal techniques; at 8. $3. See 11/7 for other details.

GUANABARA—Brazilian sounds, led by Steve Sacks. Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. $5.

EARL HOWARD—Pieces for ensemble, with George Lewis, Gerry Hemingway. Anthony Davis, and for solo saxophone and electronics. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

ANDREW NADELSON, composer-pianist, with others. NYTE, 62 E. 4th St. (477-4120), at 8. $5.

JAMES R. LAWSON, carillonneur. Music for Election Day by Berlin, Cohan, Gershwin, Whipple, White, plus dances and spirituals. Riverside Church, the Drive at 122nd St., at noon. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, November 9

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Bruno Leonardo Gelber. Mozart's Piano Concerto, K. 467; Bruckner's Symphony No. 4. Avery Fisher Hall at 8. $6-$25.

NATHAN MILSTEIN, violinist. Geminiani, Bach, Beethoven, Schubert, Stravinsky, Tchaikovsky, Wieniawski. Carnegie Hall at 8. $13-$22.50.

JOHNNY MATHIS/DEBBIE ALLEN—See 11/8.

GOTHAM CHAMBER PLAYERS, Edgard Feder conductor; cellist Stephen Kates, pianists Judith Alstadter and James Gemmell, Robert Sherman narrator. Bach, Vivaldi-Feder, Kupferman (premiere), Mozart, Saint-Saëns. Merkin Concert Hall at 8. $10.

PAUL NEUBAUER, violist, with pianist Margo Garrett, harpsichordist Wendy Young. W.F. Bach, Foote (N.Y. premiere), Hindemith, Bruch, Hubay. Alice Tully Hall at 8. $6.

NEW SOUNDS FROM VIENNA—Ensemble Kontrapunkte, Peter Keuschnig conductor; Heinz Karl Gruber vocal soloist. At 3: works by Krenek, Bjelik, Urbanner, Lauermann. At 8:30: Schedl, Cerha. At Manhattan School of Music, Broadway and 122nd St. (749-2802); each $6. Festival continues Thurs.; subscription, $15.

VILLAGE CHAMBER ORCHESTRA, Robert Grehan conductor; Schubert's Symphony No. 5; Mendelssohn's Symphony No. 1. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $5.

FRED FRIED, jazz guitarist (N.Y. debut). CAMI Hall, 165 W. 57th St. (757-4412), at 8. $6.

EARLY-MUSIC WEEK—At 12:30: Baroque string techniques, master class with Jaap Schröder; $5. At 8: soprano Julianne Baird, harpsichordist Colin Tilney; recital of 17th-century music by Strozzi, Frescobaldi, Gibbons; $7. See 11/7 for other details.

DICK SUDHALTER, cornet and flugelhorn/**HENRY "THINS" FRANCIS,** stride pianist. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

MITCHELL KORN, 12-string-guitarist. Selections from his new album, *The Natural Sciences.* American Museum of Natural History, Central Park West at 79th St. (873-1300), at 7:30. $3 suggested.

SONDRA TAMMAM, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JONATHAN COBB, pianist. Lincoln Center Library at 4. Free.

BEVERLY HYKKONEN, flutist, with pianist Joyce Rosenzweig. Mozart, Schumann, Jolivet. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

Thursday, November 10

NEW YORK PHILHARMONIC—See 11/9.

ENGLISH CHAMBER ORCHESTRA, Sir Charles Mackerras conductor; violinist Gidon Kremer. Mozart's Overture to *Lucio Silla;* Beethoven's Violin Concerto; Holloway's *Second Idyll;* Haydn's Symphony No. 103. Carnegie Hall at 8. $12-$20.

ATLANTIC QUARTET, with soprano Jane Bryden, violinist Pierre Bournaki, pianists Eric Ewazen and Eliza Garth. Berio, Pace, Silver, Rouse, Ewazen, Davidovsky. Carnegie Recital Hall at 8. $6.

RICHARD GOODE, pianist. Beethoven program, including Sonatas Nos. 15, "Pastoral," and 14, "Moonlight." Metropolitan Museum at 8. $10.

EFREM BRISKIN, pianist (N.Y. debut). Chopin, Schumann, Prokofiev. Merkin Concert Hall at 8. $8.

NEW YORK RENAISSANCE BAND, Sally Logemann director. "Music From the Hapsburg Empire," from Austria, the Netherlands, Spain, and Sephardic songs. With soprano Judith Jones. St. Michael's Church, Amsterdam Ave. and 99th St. (222-2700), at 8. $7.

EARLY-MUSIC WEEK—Baroque violinist Jaap Schröder, with harpsichordist Elaine Thornburgh. Italian, German works, at 8. $7. See 11/7 for other details.

NEW SOUNDS FROM VIENNA—At 3, works by Schwertsik, Ager, Zobl, Rubin. At 8:30: works by Einem, Pernes, and Gruber's *Frankenstein.* See 11/9 for other details of this two-day festival.

ZOOT SIMS/JIMMY HEATH/PEPPER ADAMS—"Saxophones Supreme," others. Loeb Student Center, 566 LaGuardia Pl. (598-3757), at 8. $7.

DAVID RONIS, tenor, with pianist Bruce Norris. Britten, Fauré, Tosti. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MARSHA LONG, organist. Widor's Symphony No. 6. St. Paul's Chapel, Columbia U., Broadway at 116th St., at noon. Free.

ZMIROS, a klezmer band (N.Y. debut). New and traditional music. NYU's Barney Bldg., 32-36 Stuyvesant St., off Third Ave. and 9th St., at 8. $3.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; L.I.U. Singers. "Meet the Moderns." Premieres of works by Carter, Cage, di Bucci, di Pietro, Gena, Russo, Stock. BAM at 8. $7.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's "Archduke" Trio; Mendelssohn's Trio in c. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, November 11

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alexis Weissenberg. Schumann's Piano Concerto in a; Janacek's *Idyll;* Schubert's Symphony No. 3. Avery Fisher Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—See 11/9. At 2.

JOHNNY MATHIS/DEBBIE ALLEN—See 11/8.

EMERSON STRING QUARTET/LEONARD ROSE, cellist/**CLAUDE FRANK,** pianist/**RAPHAEL TRIO.** Beethoven chamber music, "Music for Survival." Symphony Space at 8. $7-$10.

BORICUA COLLEGE BENEFIT—Manhattan School of Music Orchestra, soloists. Rodrigo, Verdi, Gounod, Puccini, Mozart, Gershwin, others. Carnegie Hall at 8. $8-$35.

BROOKLYN PHILHARMONIC—See 11/10. Tonight at Cooper Union, Third Ave. at 7th St.

ORLANDO QUARTET—Mozart, Wolf, Schubert. Metropolitan Museum at 8. $7.

EARLY-MUSIC WEEK—Chamber-music recital by faculty and students, at 8. Free. See 11/7 for other details.

JUILLIARD PHILHARMONIA, Jorge Mester conductor; Beethoven, Wieniawski, Holst. Alice Tully Hall at 8. Free.

RANNY AND MOLLY REEVE, pianist and flutist. Jazz. Society for Ethical Culture, 2 W. 64th St., at 6. $6.

MAX ROACH/FAB 5 FREDDY/DJ SPY—A collaboration called "Estate Fresh." The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

DAKOTA STATON STRUTS HER STUFF—Jazz Center, 380 Lafayette St. (924-5026), at 8. $8.

THE KINANDERS PRESENT—Chopin Nocturnes, Mahler's *Des Knaben Wunderhorn* selections. Pianist Jane Carlton, soprano Kathleen Kinander, baritone Kent de Graffen. Wellington Hotel Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contr.

JAMES R. LAWSON, carillonneur. Music for Veterans' Day, including Leen 't Hart, World War I songs, Rottiers, and hymns. Riverside Church, the Drive at 122nd St., at noon. Free.

MARTY CUTLER, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

KEN LAUFER—Classical piano and comedy. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

JERRY JEROME, tenor saxophone. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St., at 12. $4.

CELEBRATION OF WOMEN IN MUSIC—Ebony Jo-Ann; Edwina Tyler and her group Piece of the World; Ibis. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 7:45. $7.

BOBBY WAYNE & DAN MOZELL—Music from political to pop. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $3.

Saturday, November 12

GARDEN PARTY REUNION—Chuck Berry, Bobby Rydell, the Shirelles, Bo Diddley, the Coasters, and Rick Nelson, with Bobby Comstock and his band. Madison Square Garden at 8. $11.50, $14.50.

CALLIOPE, a Renaissance Band, with Peter Schickele narrator. Medieval and Renaissance music, including Schickele's *Bestiary*. Merkin at 8. $6.50, $8.

Y CHAMBER SYMPHONY—See 11/11. Today at the 92nd Street Y at 8. $12.50-$17.50.

NEW YORK PHILHARMONIC—See 11/9.

JOHNNY MATHIS/DEBBIE ALLEN—See 11/8.

DAVID BROMBERG/TAJ MAHAL—Acoustic music. Carnegie Hall at 8. $10.50-$13.50.

NEW YORK RENAISSANCE BAND—See 11/10. Today at Alice Tully Hall at 8. $9, $11.

JESUS MARIA SANROMA, pianist. *Danzas* of Puerto Rico. At Synod Hall, St. John the Divine, W. 110th and Amsterdam (662-2133), at 7:30. $10.

SARA SANT'AMBROGIO, cellist. Schubert, Paganini, Hindemith, Franck. Carnegie Recital Hall at 5:30. $6.

HENRY THREADGILL, with bass flute, saxophones, strings. Carnegie Recital Hall at 8:30. $8.50.

WAVERLY CONSORT—Renaissance favorites. Metropolitan Museum at 8. $12.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor; pianist Jacob Lateiner, New Calliope Singers; composer Virgil Thomson narrating. N.Y. premieres by Thomson; also Beethoven's Piano Concerto No. 5. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

ST. LUKE'S CHAMBER ENSEMBLE—Music for winds and strings by Beethoven, CPE Bach, Carter. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $8.

GEORGE RUSSELL BIG BAND—Entermedia, Second Ave. at 12th St. (477-2655), at 11 p.m. $10.

SONDRA TAMMAM, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

UNIVERSITY OF MASSACHUSETTS BRASS ENSEMBLE, Walter Chesnut director; organist Ernest May. Polychoral works by Gabrieli, Monteverdi, others. St. Paul's Chapel, Broadway at 116th, at 8. $7.50.

A TRIBUTE TO LENNIE TRISTANO, with pianist Sal Mosca, saxophone-piano duo Warne Marsh and Liz Gorrill, Connie Crothers & Lennie Popkin Quartet. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

BIG APPLE CORPS/THE DIFFERENT DRUMMERS—Band music. Symphony Space at 8. $8-$12.

ANDY STATMAN'S KLEZMER ORCHESTRA—Music of the Eastern European Jews. Alternative Museum, 17 White St. (966-4444), at 8. $7.

MAX ROACH, others. See 11/11.

DAKOTA STATON—See 11/11.

Sunday, November 13

AMERICAN SYMPHONY ORCHESTRA, Giuseppe Patane conductor; pianist Shura Cherkassky. Tchaikovsky's *Capriccio Italien,* Piano Concerto No. 1, and Symphony No. 6. Carnegie Hall at 3. $6-$14.

AN DIE MUSIK—J. C. Bach, Beethoven, Knussen, Mozart. Merkin Concert Hall at 4. $10.

ASTON MAGNA—Leclair, Telemann, J. C. Bach, Mozart. Merkin Concert Hall at 8. $10.

LAURENTIAN STRING QUARTET—Carnegie Recital Hall at 5:30.

TOSHIAKI KUNII, bass-baritone, with pianist Dongsok Shin. Reichardt, Strauss, Liszt, Williams, Duparc, Montsalvatge, Hernandez, Falla, Nakada. Carnegie Recital Hall at 8:30. $5.

LONDON EARLY-MUSIC GROUP—The Cloisters, Ft. Tryon Park, at 3. $10.

ROCIO JURADO— Avery Fisher Hall at 3. $16-$20.

Y CHAMBER SYMPHONY—92nd Street Y at 3. $12.50-$17.50. See 11/11 for other details.

CHESTER FANNING SMITH, pianist. Alice Tully Hall at 3.$8.

CAMERATA SINGERS—Alice Tully Hall at 7:30. $5, $10.

MARCIA BUTLER, oboist/**EVELYN GOLZ,** pianist/**JOSEPH RUTKOWSKI,** clarinetist. Loeb, Poulenc, Dutilleux. Interlude concert at 137 Greene St. (757-6300), at 3. $5.

WIND QUINTET FROM MANNES—Citicorp Market at noon. Free.

ANDY STATMAN—See 11/12. Today at 3.

PRESERVATION HALL JAZZ BAND—Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 3. $7-$9.

THEODORE BIKEL—Folk music. Susan Wagner H.S., 50 Brielle Ave., S.I. (981-1500), at 7. $10.

BOEHM QUINTETTE—Woodwind music by Reicha, Mozart, Schuller. Wave Hill, 252nd St. and Independence Ave. (549-2055), at 3. $7.

BARGEMUSIC RESIDENT MUSICIANS—See 11/10. Today at 4.

CONCERTS IN CHURCHES—Suzanne McDonald, harpist, assisted by Linda Wood, with American Harp Society meeting. Parish Hall at Ascension, 12 W. 11th St., at 2:15. $2... Florilegium Chamber Choir and Orchestra, directed by JoAnn Rice. Grantham (N.Y. premiere), Schoenberg, Musgrave, Bergsma, Carter. Gustavus Adolphus, 155 E. 22nd St., at 8. $5... Dave McKenna, barrelhouse-jazz pianist. "Heavenly Jazz," at Heavenly Rest, Fifth Ave. at 90th St., at 5. $7... Bach Vespers, with Holy Trinity Bach Orchestra, Frederick Grimes conductor; violinist Laurie Carney. Cantata 26 and violin concerto in E. Holy Trinity Lutheran, C.P.W. and 65th St., at 5; offering... An opera - operetta evening of excerpts. Madison Ave. Baptist, 30 E. 31st St., at 8. Free... Diane Belcher, organist. Widor, Couperin, Bach, Reger. Madison Avenue Presbyterian at 73rd St., at 4; $4..."Sunday Soiree of American Operetta"; staged scenes by Lyric Theatre of Old John Street, at 44 John St. at 7; $10... Organist Daniel Beckwith, choir. St. Bartholomew's, Park Ave. at 50th St., at 4... Tenor Juan Amilcar Sepulveda, pianist José Daniel Martinez. "Songs of Love and Life," by Vaughan Williams, others. Synod Hall, St. John the Divine, Amsterdam Ave. and 110th St., at 4; $7... Oboist Judith Dansker, with other artists; Telemann, Ginastera, Vaughan Williams, Zelenka. St. Joseph's, Sixth Ave. and Washington Pl., at 3; $7... Village Chamber Orchestra, at St. Joseph's; see 11/9 for details... William Whitehead, organist. Purcell, Pachelbel, Bach, Langlais, Franck, Messiaen. St. Matthias, 58-15 Catalpa Ave., Ridgewood, Queens, at 7:30. Free... St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Coleman Hoppin; offering. At 7: Jimmy Garrett and Truth in Blues Band; $5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THROUGH 4/21—$12-$75. Mon., 11/7, at 8: Mozart's *Don Giovanni,* Jeffrey Tate conducting; with Moser, Neblett, Morris, Plishka, Rendall, R. Alexander, Boesch, Macurdy. 11/8 at 8: Verdi's *La Traviata,* Pritchard conducting; with Te Kanawa, Gedda, MacNeil. 11/9 at 8: Britten's *Peter Grimes,* Pritchard conducting; with Söderström, Chookasian, Vickers, Stewart, Hines. 11/10 at 8: *Don Giovanni,* same as 11/7. 11/11 at 8: *La Traviata;* same as 11/8. 11/12 at 2: Puccini's *La Bohème,* Kohn conducting; with Malfitano, Merritt, Shicoff, Ellis, Robbins, Glassman, Berberian. 11/12 at 8: *Peter Grimes,* Pritchard conducting; with Meier, Chookasian, Cassilly, Glossop, Hines.

New York City Opera
At the New York State Theater

SEASON ENDS 11/13—$3.50-$30. Tues., 11/8, at 8: Strauss's *Ariadne auf Naxos;* Weise conducting; with Pamela Porter-Arnold (debut), Rolandi, Delores Ziegler (debut), Alexander. 11/9 at 8: Janacek's *The Cunning Little Vixen;* Bergeson conducting; with Rolandi, Pelle, Cross. 11/10 at 8: Lehar's *The Merry Widow,* Knight conducting; with Huffstodt, Marsee, Kays, Reardon, Isaac, Harrold. 11/11 at 8: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; with Myers, Garrison, Vanaud, Stapp. 11/12 at 2: Bizet's Carmen, Keene conducting; with Meyerson, Huffstodt, West, Anderson. 11/12 at 8: *The Merry Widow;* same as 11/10, except Munro for Huffstodt. 11/13 at 1: Puccini's *Madama Butterfly,* Keene conducting; with Lamy, Christin, Grayson, Vanaud, Perry. 11/13 at 7: *The Merry Widow;* same as 11/10, except Munro for Huffstodt.

Other

THE SCARF, by Hoiby/**THE BOOR,** by Argento, both based on Chekhov. Opera Ensemble of N.Y., Ruth Bierhoff conducting. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/9, 11, 16, 18 at 8; 11/13, 20 at 3. $10-$14.

ANDREA CHENIER, by Giordano. Staged version by the Opera Stage of the Brooklyn Lyric Opera, Norman Myrvik conductor. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. at 7:30, thru 11/27. $4.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 11/20: Romberg's *The Student Prince.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

AIDA, by Verdi. Amato Opera Theater, 319 Bowery at 2nd St. (228-8200). 11/12, 18, 19, 26, 12/3, at 7:30; 11/13, 27, 12/4 at 2:30. $8.

OPERATIC SCENES, from *Don Giovanni, Samson et Dalila, Faust, Orfeo ed Eurydice, L'Elisir d'Amore, Les Pecheurs de Perles.* Manhattan School of Music, Broadway at 122nd St. (749-2802). 11/10, 12 at 8. Free.

DONA FRANCISQUITA, a Spanish zarzuela. Repertorio Espanol, 138 E. 27th St. (889-2850). 11/9, 12, 19, 26 at 8; 11/20, 27 at 3. $12.

Dance

The Joffrey Ballet
At City Center

THRU 11/13—$5-$30. 11/8 at 8: *Light Rain, Square Deal, Cakewalk.* 11/9 at 8: *Quarter-tones for Mr. B., Fire, Trinity.* 11/10 at 8: *Suite Saint-Saëns, Love Songs, Offenbach in the Underworld.* 11/11 at 8: *Italian Suite, Fire, Trinity.* 11/12 at 8: *Light Rain, Square Deal, Cakewalk.* 11/13 at 2: *Les Patineurs, Fire, Rodeo.* 11/13 at 7:30: *Italian Suite, Love Songs, Trinity.*

Other

AFFILIATE ARTISTS DANCE!—11/9 at 8 & 11/13 at 2: Irene Feigenheimer, Liz Lerman, Ohad Naharin, Henry Smith. 11/10 & 11/12 at 8: Gina Buntz, Blondell Cummings, Ruby Shang, Harry Streep, Patrick Suzeau. 11/11 & 11/13 at 8: Maria Cheng, Rachel Lampert, Daniel Stein, Elizabeth Streb. Riverside Church, 120th St. and the Drive (864-2929). $6.

CAROLYN CARLSON DANCE THEATER OF LA FENICE—BAM. 11/10-12 at 8, 11/13 at 2. $6-$15.

CHOREOGRAPHERS SHOWCASE—Works by two new Hispanic choreographers Viveca Vazquez and Damelia Mujica, plus other works by four other newcomers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/8, 15, 22, 29, at 8. $6.

JANE COMFORT, in *Artificial Horizon.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/10-12, 14 at 8, 11/13 at 3. $7.

ENTERTAINING MUSES—Solo works by Laurie Spivack. Parkfast Dance Stadium, 471 Broadway (966-05443). 11/10-12 at 8. $5.

ERICK HAWKINS DANCE COMPANY—*Agathlon, Plains Daybreak,* and *Heyoka.* Lehman Center, Bedford Park Boulevard West, Bronx (960-8833). 11/12 at 8. $8-$11.

LISA NELSON—Part I—Hear, dance miniatures, movement animations, video puppetry. P.S. 122, First Ave. & 9th St. (477-5228). 11/11-13 at 9. $5.

MARTHA PARTRIDGE/DAVID FRIEDMAN—Jose Limon Foundation, 38 E. 19th St. (777-3353). 11/10, 11 at 9; 11/12, 13 at 8. $5.

ANN ROBERTS AND DANCERS—Premiere of *The Bush of Ghosts,* plus a new solo. Merce Cunningham Studio, 463 West St., 11th floor (865-6772). 11/10-12 at 8:45. $5.

CAITLIN CORBETT/LISA BUSH, in "Sitting, Spilling," a dance duet. White Dog Studio, 54 White St. (966-6347). 11/10-12 at 8:30. $5.

CLIVE THOMPSON DANCECOMPANY—Works by Rex Nettleford, Paul Taylor, Alvin Ailey, and others. Wiliamson Theater, 715 Ocean Terrace, Staten Island (273-7218). 11/12 at 7:30. $10, $12.

TULSA BALLET THEATRE—11/11, 11/12 at 8, *Convolutions, Four Moons, Hand of Fate, Gaité Parisienne.* 11/13 at 2: *The Seasons, Rhymetron, Hand of Fate, Gaite Parisienne.* Brooklyn College. $8, $9.

OTHER EVENTS

Happenings

SOUTH STREET VENTURE, the latest entry in the South Street Seaport Museum complex on our riverfront, opens 11/10. An hour-long multi-screen look at the history and 19th-century sea trade of South Street, "Venture" uses a 9-by-45-foot main screen with nine areas, 31 auxiliary screens, and two "flying-sail screens" that create a lot of special effects and simultaneous action. Meanwhile, we, the audience, sit in swivel seats in the landmark building, the new Trans-Lux Seaport Theater at 210 Front St., and turn from side to side and back and forth to take in the always-changing picture. Showings are every hour on the hour, 10 a.m. to 10 p.m. Mon.-Sat., noon-8 Sun.; *adults* $4, *children under* 12 $2.50 (608-7888).

FROM SAILS TO SALES, and the calendar is getting happily jammed up, holiday-minded shoppers in mind. Consider: The annual Camp NYDA Boutique, benefiting the facility that is geared to diabetic youngsters' fun, will take over the Westbury Hotel Ballroom, Madison Ave. and 69th St., 11/13-15. Tiffany, Baccarat, Tennis Lady, Krön, Jaeger, Toy Park are just some of the shops with temporary branches here. Sun., 3-9, $5, *including a champagne* party; Mon., Tues., 11-9; $3... Posters, art books, graphics, and sculptures, most by modern artists, are for sale below dealer costs, in a sale at Juliette Halioua Gallery, 37 E. 67th St., thru 11/13. Prices start at $50, and hours at the gallery are noon-5 Mon.-Fri.; noon-6 Sun. Sephardic House at Congregation Shearith Israel will benefit... St. Michael's Church is playing it twice-safe: its sale is called a "festival bazaar" and it combines a flea market, street-style fun, a Sun. dinner and cabaret, along with a traditional church bazaar with arts and crafts, tree-trim stuff, food, prizes, antiques, books, jewelry, and more. The bazaar is 11/12, 11-5, at 225 W. 99th St., and the dinner-cabaret will be 11/13, from 6:30 for a sherry hour; $20, and you must reserve (222-2700)... A craft and antique show at the New York State Armory, 125 W. 14th St., features 80-some craftsmen and vendors with handmade clothing, jewelry, collectibles, *designer fashions, dolls—and, as extra lures, door* prizes, free appraisals, and available refreshments. 11/12, noon-8; 11/13, 10-6. $1.75... A flea market at Eventcenter, 203 W. 25th St., 11/12, 11-4, will have old records, posters, rare books, clothing, magazines, calendars, furniture—sounds like a yard sale, doesn't it? Admission's free... Plants are the thing in an Election Day sale, 11/8, 11-5, and 11/9, 11-2, at the Brooklyn Botanic Garden. House plants of all kinds, plus potting supplies, a harvest table with homemade goodies, posters, jewelry, aprons, totes.

NEWS FROM THE PARKS—(see also Tours, below). Fall is clean-up time in some of our green spaces, and we're asked to help out. For instance: Riverdale Park, in the Bronx, 11/12, 10-1; meet at Wave Hill Gate, 249th St. and Independence Ave. (549-2055), and take work gloves... Fort Tryon Park, in upper Manhattan, 11/12 at 10 a.m.; take heavy gloves, and meet at the Margaret Corbin Traffic Circle, at the head of Ft. Washington Ave. at 193rd St... Willow Lake in Queens, around the sanctuary, with the Outdoors Club (544-0828). 11/13, meet at 10:30 a.m. in front of Chemical Bank, at 73rd Ave. and Queens Blvd. (E train to 75th Ave.).

OF SPECIAL NOTE: The Promise Ball, an evening of dancing, wining, dining, and entertainment, also features mini-boutiques set up by Gucci, Ilan & Berry Jewelry, Antiquarium Ltd., and such. Also a silent auction of merchandise, trips, etc. Benefiting from all this is the Juvenile Diabetes Foundation, which this year honors Dr. Aldo Gucci for his aid and involvement. Date is 11/12, at the Hotel Pierre; $500 a couple (689-2860)... The L.I. Custom Van & 4-Wheel Drive Show will put on view 200 vehicles including the Pac-Manmobile. To see is to believe—maybe. At the Nassau Coliseum, Uniondale, L.I., 11/11, 6-11; 11/12, noon-11; 11/13, noon-10. $5; under 12, $2... Dance to Latin rhythms as diffused by Johnny Colon and his orchestra, 11/11 at 8, at Synod Hall of the Cathedral of St. John the Divine, 110th St. and Amsterdam Ave. Its free, but when you partake of the drinks and Spanish cuisine for sale, you'll help the Cathedral's Food Forum, which aids the "House the Homeless" fund... John Irving reads from his own work, 11/9 at 8, at Cooper Union, Third Ave. and 7th St. Free... And the same day, at noon, Dr. Helen M. Caldicott will talk on "Responsibility in the Nuclear Age," at the New School, 66 W. 12th $5.

MORE SALES, FARTHER AFIELD—In East Hampton's Guild Hall, the South Fork Craftsmen's Guild Show and Sale is on 11/12, 10-5. Plenty of Christmas things here... Over 100 craftsmen will show and sell at the New Jersey Craft Experience, in a juried show in the South Mountain Arena, Northfield Ave., West Orange, 11/11, 5-10; 11/12-13, 10-6. Leather, woven things, sculpture, prints, jewelry, wood, photographs, will be on view; admission $2.50, seniors $2... The Hudson River Museum in Yonkers holds a sale/auction of vintage costumes and textiles, items from the museum's collection, 11/10-12, 10-5:30, Thurs. to 9. Ribbons, lace, lingerie, hats, children's things, paisleys, needlework, quilts, World War II memorabilia. Prices begin at $5.

Tours

GARDENS, ATRIUMS, WATER-WALLS, all in the newest corporate and hotel buildings around town. Tour with the Friends of the Parks and David Hupert. 11/10 at 6:15 p.m., meet in front of the Plaza Hotel, Fifth Ave. and 59th St. $1 (861-9696).

TOURS WITH THE 92ND STREET Y—11/9, 1-4 p.m.: Walking Gourmet tour of the Upper West Side—Zabar's, DDL, Murray's, etc. $7... 11/13 at 10 a.m.: bus and walking tour of Brooklyn neighborhoods, including a brown-bag lunch stop. $22... 11/13 at 11 a.m.: an art-deco architectural tour of Lower Manhattan and Midtown. $7... Pre-register for all of these (427-6000, ext. 179).

BROOKLYN BRIDGE, BROOKLYN HEIGHTS—A walk across the bridge and through the neighborhood. Meet on steps of Pace U., facing City Hall at Park Row; 11/13 at 2. $5. Holidays in N.Y. (765-2515).

HARLEM, YOUR WAY!—Tours Unlimited (866-6997). "Lunch in Harlem" tour includes lunch at a Harlem church and visits to Morris-Jumel Mansion, the Studio Museum, the Liberation Bookstore, and more. 11/12, 19, 26, 12/3, 11 a.m.-3 p.m. $30... "Sights and Sounds Tour" includes stops at a church and a brownstone, also the mansion and the museum. 11/20, 27, noon-3. $25. Buses from and back to 96th St. and Columbus Ave.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

BROOKLYN HEIGHTS, "Forgotten by Time," a New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 11/13 at 2, meet on SW corner of Remsen and Court Sts. $4.

UNION SQUARE-CHELSEA ARTISTS' STUDIOS—Tour with the Floating Gallery, 11/12 at 1. Meet at the Gallery, 41 Union Square West, room 316 (254-3690). $5.

CENTRAL PARK, the northern end. A "get to know your city parks" ramble with Mildred Goldstein (666-6766). 11/13 at 11:15 a.m., meet CPW and 79th St., park side. Canceled if rain. Free.

NATURE WALKS—At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000): a Wetland walk, 11/13 at 1. $1... Woodland walk at Wave Hill, 249th St. and Independence Ave., Riverdale (549-2055). 11/12. Free with garden admission... Autumn walks at Old Westbury Gardens, L.I. (516-333-0048). Gardens open 11/13, 20, 11-4; $3 admission, seniors $2, children 6-12 $1.

URBAN PARK RANGERS, tours and workshops. Free unless noted. In the Bronx: 11/12 at 1, a scavenger hunt at Crotona Park (589-0096), for nature's treasures; meet at the boathouse, off Crotona Park East between Charlotte St. and Suburban Pl. 11/13 at 1, a workshop on composting; at Van Cortlandt Park Visitors' Center, Broadway at 242nd St. (548-7880)... Brooklyn (856-4210): 11/13 at 1, meet at Grand Army Plaza arch for a look at the coming renovations of Prospect Park... Manhattan (397-3091): 11/12 at 2, meet under the Washington Square arch, Fifth Ave. below 8th St., for a tour of the park. 11/13 at 2, meet at Castle Clinton, Battery Park, for a harbor's-edge tour.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 11/13 at 1, meet at Clay Pit Ponds State Park administration building on Carlin St. in South Richmond, S.I. for an interpretive tour of the park's preserve. Free (967-1976).

MAGICAL PLANT WALKS, with Madeline Greene. *Learn how to find and use wild plants, on weekend* day trips. 11/12, Queens. $15. Phone 777-5658 for meeting place and time.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. In the meantime: 11/12 at 10:30 a.m., meet at Columbus Circle entrance of Central Park for a 6-mile trek around the park's paved loop; $1 (587-9691, 9-5 Mon.-Fri.). 11/13 at 11:30 a.m., meet at St. George Hotel, Brooklyn Heights, for a tour of this neighborhood; $1 (237-9220).

WILD-FOOD WALKS, *with "Wildman" Steven A.* Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 11/12, Prospect Park, Brooklyn; 11/13, Alley Pond woods, Queens. (291-6825 for meeting places.) $15.

COUNTRY CYCLING—One-day trips outside the city, with transportation provided to starting point for you and your bike. 11/12, Hudson River. 11/13, New Jersey horse farms. Country Cycling Tours, 167 W. 83rd St. (874-5151). $23 with your own bike; otherwise, $38.

Sports

FOOTBALL—Giants, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if available. 11/13 at 4, vs. Washington... **Jets,** at Shea Stadium, Flushing (421-6600). $13-$14. 11/13 at 1, vs. Buffalo.

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 11/9 at 7:30, vs. Calgary. 11/13 at 7:30, vs. Detroit... **N.Y. Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 11/8 at 8:05, vs. Philadelphia. 11/12 at 7:05, vs. Pittsburgh.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 11/8 at 7:35, vs. Milwaukee. 11/11 at 7:35, vs. San Diego.

BOXING—All-star bouts. Also TV, Hagler vs. Duran. Madison Square Garden (564-4400), 11/10 at 7. $30-$60.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$11. 11/13 at 5, vs. Cleveland... **Cosmos,** at Meadowlands Arena. $8, $10. 11/12 at 8, vs. Golden Bay.

WOMEN'S RUN—Four-mile 9 West race. 11/12, starting at noon, near C.P.W. and W. 69th St.

Children

TV'S MAGIC GARDEN SHOW, with Carole and Paula. Symphony Space, Broadway at 95th St. (462-3525). 11/13 at 1 and 3:30. $5, $6.

MORE AESOP'S FABLES—Rainbow Puppet Works, with songs and games. Washington Square Church, 133 W. 4th St. (254-9523). 11/13 at 2:30. $2.75.

TULSA BALLET, with dances based on American Indian stories. Brooklyn College Whitman Theater, near Flatbush and Nostrand Aves. (462-3525). 11/11 at 1; $5.

PLEASANT PHEASANT—For pre-school children, all about the turkey's cousin. Arts and crafts, games, songs, snacks. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 11/10, 12, 16, 18, 20, 1-3; $3; must preregister. Also, 11/12 at 1, a Walkathon with nature in mind; prizes, refreshments.

TOUCH THE AIR, a musical adventure, by Shadow Box Theatre. P.S. 9, 100 W. 84th St. (724-0677). 11/9, 17 at 10:30 a.m.; 11/10, 16 at 10:30 and 1:15. $2.50.

BEAUTY AND THE BEAST—Puppet Folk Theatre Co., Hudson St. Playhouse, 53 Hudson, 3 blocks north of Chambers (966-7002). 11/12, 19, 26 at 2 and 4. $2.50; adults, $4.

PUSS-IN-BOOTS, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 11/27. $2.50.

THE TRIP, a new musical by Stephen Schwartz, based on book by Ezra Jack Keats. First ACT Theater, 37 W. 65th St. (873-6400). Fri. at 7, Sat. and Sun. at 2 and 4. $7.

ONCE UPON A... SUNDAY—92nd Street Y, Children's Library, on Lexington Ave. (427-6000, ext. 137). $3.50. 11/13 at 11 a.m.: Margaret Wolfson, with "Tales of the Moonsinger," with musicians Judith Martin and Paula Bing.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

A TRIBUTE TO BURR TILLSTROM, and of course, to Kukla, Fran, and Ollie... and Beulah Witch, Cecil Bill, Fletcher Rabbit, and everybody. To 1/7, at the Museum of Broadcasting, 1 E. 53rd St. (752-4690). Excerpts from the TV programs. $3, $1.50 children under 13, $2 for students.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

THE ALICE-IN-WONDERLAND GAME, a musical by On Stage, Children!, with audience participation. Hartley House Theater, 413 W. 46th St. (787-1073). 11/12 at 1 and 3:30. $4.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 11/12 at 1:30: Wunderlee & Wilson Puppeteers in "The Tinder Box." $2.50... Please Touch demonstration follows at 2:40; $1... 11/13 at 3: Asian American Dance Theatre in "A Children's Introduction to Asian Dance," with Deena Burton in Indonesian dance. $3.

TODDLERS' WORKSHOPS, for 2 1/2 and up. At S.I. Children's Museum exhibit "Once Upon an Island," second-floor rear Ground Round wing of the S.I. Mall. Mon.-Fri. at 1:30; 50 cents.

THE SORCERER'S APPRENTICE—The Puppetworks, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. $3.50. Reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 11/13 at 1 and 2:30: "Alice in Wonderland." $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404).

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. Films Thurs. at 4, ages 3-8... Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish... 67th St. branch, 328 E. 67th: 11/9 at 4, films.

PUPPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). Sat. at 11 a.m. and 1. $2.50. "Magic With a Smile," with Fred Wolinsky,11/12.

LITTLE PEOPLE'S THEATRE COMPANY—"Little Red Riding Hood" at 1:30; "Sleeping Beauty" at 3. Sat. and Sun. thru 11/20. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations a must; all adults must be with a child).

JACK AND THE BEANSTALK—Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. at 1 and 3:30, thru 11/27; also 11/11 and 11/25. $3.50.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum... **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren, thru 11/30. Also Shoebox City. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 11/12, 13 at 3: "Fossils and You," a creative workshop, also signed for the hearing-impaired.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4... 11/12 at 1:30: learn how to play Mhing, an ancient Chinese card game. 11/13 at 1:30: Monty Python's Terry Jones will introduce his book *Erik the Viking*.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. Election Day, 11/8 at 1:30: A sound-and-acoustics workshop with Michael Canick. 11/11 at 1:30: Musical games and improvisation. 11/12 at 1:30: Old Chinese dances, with ribbons. All these free with museum admission... 11/13 at 1:30, a Popcorn Concert by the Metropolitan Saxophone Quartet. $1.50; adults $2. Free with Museum admission.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese. Spcls: fong wan gai, sweet and pungent beef/veal, yee han york pan. Res. nec. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

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YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

O. HENRY'S—345 Sixth Ave., at W. 4th St., 242-2000. Casual. American. Spcls: steak, seafood, veal. L Mon.-Fri. 11-4. Br Sat.-Sun. noon-4. D daily 4-3 a.m. Ent. nightly from 6. Private parties for 40. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11.30 - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

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14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab and sweetbread terrine with fresh morelles, rack of venison with fresh ginger and honey, breast of pheasant wrapped in farmer's bacon, chestnut soufflé. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

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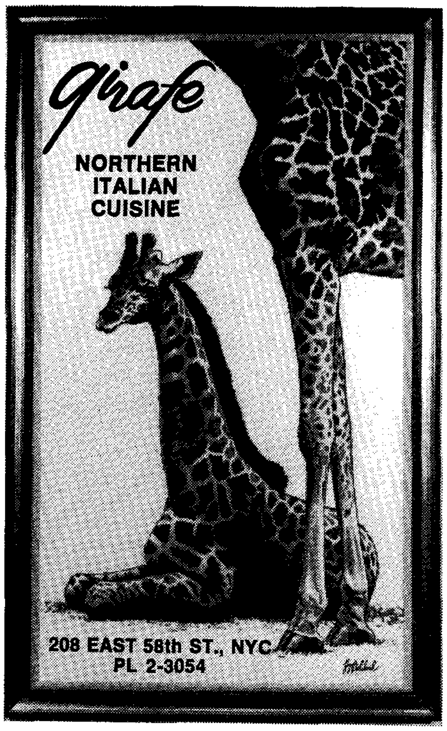

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RESTAURANT DIRECTORY

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Casual. Japanese. Tatami and western style rooms. Spcls: beef sashimi, Ishiyaki steak, crab shabu shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

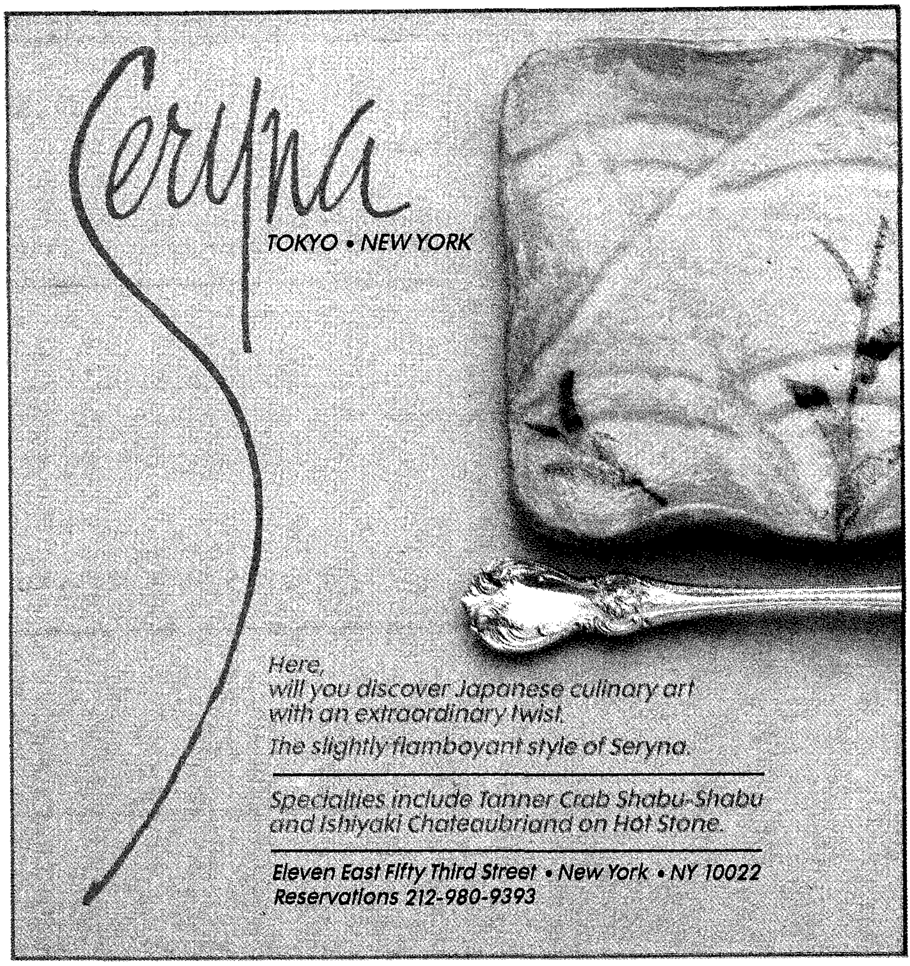
TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Dress opt. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Pianist nightly from 8. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.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TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: lobster malai khasa, murgh mussallam, khara passanda. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. 245-5336. Dress opt. American. Spcls: hickor broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V

GEORGES REY—60 W. 55th St., 245-6764. Casual French. Spcls: duckling, crepes maison, steame vegetables, poached fish fillet. Res. sug. L Mon.-Fri noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. t 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fres seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V

ITALIAN PAVILION—24 W. 55th St., 753-7295, 586-5950. Jacket required. Italian-Continental Spcls: veal chop Pavilion, steak Pavilion, piccat Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sa 5:30-11. Complete L & D. Private parties. Close Sun. **(M)** AE, CB, DC, MC, V

JACK KAPLAN'S AT WEST 47th—71 W. 47th St. 391-2333. Casual. Jewish style deli. Spcls: chicke in the pot, Rumanian steak, brisket and potato pan cakes. Open for B, L & pre-theater D Mon.-Fri. a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V

JACK'S EPICURE—344 W. 46th St., 581-3449 Casual. French-Northern Italian. Spcls: baked clams chicken rollatine with fettuccine, fresh seafood. Res sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun 4-8. Complete D. **(M)** AE, CB, DC, MC, V

JOES PIER 52—163 W. 52nd St., 245-6652. Casual Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental Spcls: veal cutlet parmigiana, shrimp scampi. Res sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650 Casual. French bistro. Spcls: French hamburger omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacke & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V

LE CHAMBERTIN—348 W. 46th St., 757-2154 Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theate dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat from 5, Sun. 4-10. Private parties for 65. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022 Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PERGOLA—252 W. 46th St., 664-8692. Casual. French. Spcls: fillet of sole, coq au vin, beef bourguignonne. L Tues., Thurs., Fri. noon-2:30, Wed. & Sat. from 11. D Tues.-Sat. 4-9. Closed Sun. & Mon. **(I)** AE, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-

Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. *Open daily 11 a.m.-1 a.m. Pianist Tues.-Sun.* Private parties. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)**
No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)**
AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)**
AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)**
AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pan-

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cakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S TAVERN—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

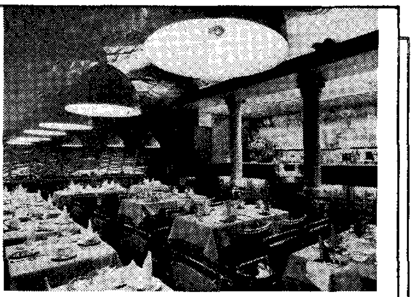
CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.



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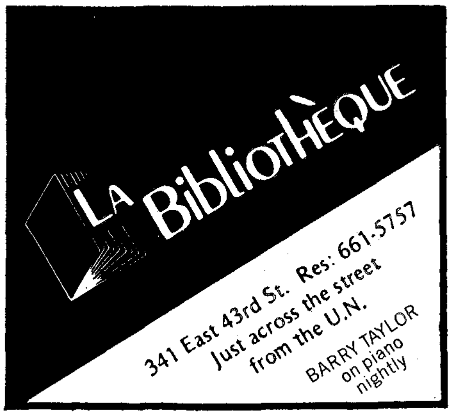

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LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-N. Italian. Spcls: steak, chops, fish, lobster. Res. sug. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: shrimp & guacamole cocktail, charcoal grilled seafood brochette, Long Island fish chowder, apple & raisin tart. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

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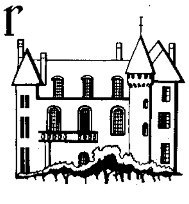
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CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEN'S BEST—Rego Park, 36-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. **(I)** No Credit Cards.

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/11, 12, Major Holly and Hilton Ruiz Duo. 11/18, 19, Hal Galper Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/7, Mark Morganelli and the Jazz Forum All-Stars. 11/8-13, Latin Jazz Flute Summit with Herbie Mann and Dave Valentin. 11/14, Denice DeLeo; Amy Duncan Trio. 11/15-20, Johnny Griffin; Eddie "Lockjaw" Davis. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/7, 8, Maynard Ferguson & His Orchestra. 11/11, James "Blood" Ulmer, Jamaaladeen Tacuma. 11/12, Chris Rush; The Washington Squares. No credit cards.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 11/8, 15, Mrs. Foggy Bottom. 11/9, Eric Ashley. 11/10, Garry Brown. 11/11, 12, David St. James. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. From 11/9, blues-singer Alberta Hunter *accompanied by Gerald Cook and Vishnu Wood*, Wed.-Sat. at 9:30. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. Shows at 8:15. 11/10, The Tracy Schwartz Family Band. 11/12, The Lundy Bros. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/7, Ed Polcer's Quintet; George Masso. 11/8, Red Balaban and his Other Cats. 11/9-12, Balaban & Cats. 11/13, Marty Napoleon Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/8-13, Art Blakey and the Jazz Messengers, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/7, 14, Lynn Samuels. 11/9, Green on Red; Salem 66; The Knitters. 11/10, The Clancy Brothers with Robbie O'Connell. 11/11, David Buskin and Robin Batteau. 11/12, Mick Moloney and Eugene O'Donnell. 11/13, Jane Brucker. 11/17, Gamble Rogers; David Mallett. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/8, 9, Rahn Burton. 10/10-12, Kenny Brawner and Everett Brawner. 11/13, 14, Hugh Lawson. 11/15-17, Hugh Lawson Duo. **Upstairs:** 11/11, Fonda; Judy Gibson. 11/12, Sandy Barber; David Peaston; Empress Kilpatrick. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/8-12, pianist Jack Wilson with David Jackson on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/12, Max Morath in *Pop Goes The Music*, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 11/7, William Komaiko Trio. 11/9, Entity.

THE OTHER END—149 Bleecker St., 673-7030. 11/7, The One; The Band Next Door. 11/8, Comedy nite with Jackie Martling. 11/9, Janie Barrett Band. 11/10, The Modulators; The Spencers. 11/11, The Bouncing Balls. 11/12, Paul Butterfield. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. *Mon., singer* Tom Lellis. Tues., David Kyes Duo. Wed., Margrit Taylor Duo. Thurs., Red Hook. Fri., Kenny Brawner Duo. Sat., Windell Stewart Duo. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 11/7, 14, Gil Evans Orchestra. 11/8, Mister Spats. 11/9, 10, Cornelius Bumpus (formerly of the Doobie Bros). 11/11, 12 Bonnie Koloc. 11/15, Crossing Point with Richard Reiter. 11/16, Susan Winder. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/8, Brightons. 11/9, Jon Jarvis. 11/11, Genevieve Waite; Falgares. 11/12, Susan Sexton; Clonetones. 11/13, Don Yowell; Ethyl Eichelberger. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/7, 14, 21, The David Murray Big Band. 11/8-12, Philly Joe Jones Quartet. 11/13, 20, Howard Johnson and Gravity. 11/15-19, New York Jazz Quartet featuring Frank Wess, Sir Roland Hanna, George Mraz, Billy Hart. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 11/12, Joyce Bryant sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. 11/15-10, Chip Garnett. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Mon., showcase. 11/7-9, 14-16, Buster Poindexter. 11/11, 12, 18, 19, Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/7, Ray Barretto and Bad Street Boys with guest soloist Lester Bowie. 11/14, Ruben Blades Los Seis del Solar. **Terrace:** 11/8-13, Kirk Lightsey Duo. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 11/8-13, Quest Jazz Quintet featuring Dave Liebman, Woody Shaw, Richie Beirach, George Mraz, Billy Hart. 11/15-20, Barry Harris-Clifford Jordan Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/8-13, Slim Gaillard with Harold Vick and Rufus Reid. 11/15-20, JoAnne Brackeen with Buster Williams. AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 11/7-9, pianist James Williams with George Duvivier on bass. 11/10-12, James Williams with Reggie Johnson on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/7, Dixie Doughboys. 11/8, Soozie and the Boys. 11/9, Al Craven and the Toasters. 11/10, Swing Fever. 11/11, 12, Street the Beat; The Bangs. 11/14, Blackwater. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 11/7, 8, Gabe Johnson. 11/9, 10, John Messler. 11/11, 12, Ten Brooks Molly. 11/13, Mark Hollis & Friends. 11/14, 15, Tommy Joe White Southern Cookin'. 11/16, 17, Steel Angel. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470 Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/8-13, comedian Norm Crosby. Shows Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 11/7-12, comedians Bob Nelson, Richie Gold, and Tom Anzolone, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c *Hiram Kasten* AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. comedian Terry Day with magician Joe Devlin. Thurs., magician Iman with Terry Day. Fri., magician Slydini and comedian Barry Neiltrug. Sat., Iman and comedian/musician Guy Davis. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate european nightclub with dancing, Tues.-Sat. from 10 p.m.-4 a.m. (membership or restaurant patrons). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/12, Irving Fields Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 11/8, Wayland Flowers and Madame. 11/11, 12, The Red Parrot Orchestra. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

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NIGHTLIFE

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 11/8, Kubata. 11/9, Mario Rivera. 11/10, Kimati Dinizulu and the Kotoko Society Music of Old and New Africa. 11/11, Pe de Boi' Power Samba. 11/12, Loremil Machado and Sarava Bahia Band. 11/13, Mario Toledo & Choros of Brazil. 11/15, 16, Astrud Gilberto. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30... *Peggy Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sat. at 9 & 11 ... Comedy and music with Michael Garin, Fri.-Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/12, comedienne-singer Marcia Lewis, Mon.-Thurs. at 11, Fri.-Sat. at 8:30 & 11. 11/9, 16 at 8:30, Peter McDowell. 11/14-19, Dixie Carter. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Sat. at 8, Fri. & Sat. at 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, Wed.-Sat. at 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. Thru 11/19, Brian Hurst, Wed.-Sat. at 6. *And The Beat Goes On—* a 60's musical revue, Fri. & Sat. at 10:30. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring Aris San, singer Ann Tula, Gabbi Shoshan, Nellie Batitsky, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Richard Currier plays *New York As It Was Again... Is Again—* Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 11/26, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/3, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru 11/26, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 11/8, Emmett Foster; Nicholas, Glover & Wray. 11/9, Jane Anderson; Summers & Carmines. 11/10-12, Jane Anderson, Semina de Laurentis. 11/13, 14, *I've Still Got This Song!* musical revue. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/7, Semina de Laurentis. 11/8-11 at 8, *The Nunsense Story,* musical comedy revue. 11/8, Collins & Friedman. 11/9, Deb Arters. 11/10, Andrea Fierson. 11/11, Catherine Gillman. 11/12, Tim Cahill; Mr. Ruby Rims. 11/13, Madelyn Burns; Maxine Lapiduss. 11/14, Melanie Johnson. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 12/17, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Karen Edwards. Sat.-Mon., Bill Zeffiro. Music from 6 to closing. **Upstairs:** *Corkscrews,* a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Nov. 9

2:06/WQXR-AM/FM—Ives: Sym #2 (Amsterdam Concertgebouw Orch/Thomas).
3:00/WNCN—Hindemith: Sonata for Flute and Piano (Bryan, Keys).
4:00/WNCN—Bach: Orchestral Suite #2 in b (English Concert/Pinnock).
4:06/WQXR-AM/FM—Debussy: Printemps (French Nat'l Radio TV Orch/Martinon).
6:00/WNCN—Chadwick: Theme, Variations and Fugue (Elsasser).
6:30/WNYC—Stravinsky: Petrushka (Mackerras).
8:00/WNYC—R. Strauss: "Aus Italien" Symphonic Fantasy, Op. 16 (Berlin Phil/Muti).
8:06/WQXR-AM/FM—Schmitt: La Tragédie de Salomé, Op. 50 (New Phil Orch/Almeida).
9:00/WNCN—Janácek: The Cunning Little Vixen (Rolandi, Pelle, Cross, Lankston/Bergeson). Simulcast on WNET-TV.
10:00/WNYC—Ravel: Rapsodie espagnole (Ozawa).
11:30/WNCN—Boccherini: Guitar Qnt in d (P. Romero, Acad. of St Martin Chamber Ensemble).

Thurs., Nov. 10

2:06/WQXR-AM/FM—Haydn: Sym #100 in G (N.Y. Phil/Bernstein).
3:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #12 (I Musici).
4:06/WQXR-AM/FM—Verdi: Luisa Miller, Act 2, excerpts (Bergonzi, Flagello, Tozzi, De Palma/Cleva).
5:00/WNCN—Alwyn: Sym #5 "Hydriotaphia" (London Phil Orch/Alwyn).
6:00/WNCN—Dvorák: Terzetto in C for 2 Violins and Viola, Op. 74 (Members of the New London Qnt).
6:30/WNYC—Couperin: Le Rossignol en amour (Bruggen, Leonhardt).
7:00/WNCN—Mozart: Musical Sleigh-ride (Melkus Ensemble).
7:06/WQXR-AM/FM—Vieuxtemps: Regrets, Op. 40 (Nadien, Barere).
8:00/WNYC—Ravel: Bolero (Bavarian Radio Orch/Dutoit).
8:06/WQXR-AM/FM—Strauss: Metamorphosen (Berlin Phil Orch/von Karajan).
10:00/WNCN—Berlioz: Mort de Cleopatre (Baker, London Sym Orch/Gibson).
11:00/WNYC—Poulenc: Violin Sonata (Kaufman, Pignari).

Fri., Nov. 11

2:06/WQXR-AM/FM—Stravinsky: The Firebird (Amsterdam Concertgebouw Orch/Davis).
4:00/WNCN—Verdi: Don Carlo: Ballet Music (Cleveland Orch/Maazel).
4:06/WQXR-AM/FM—Beethoven: Fur Elise (Kempff).
5:00/WNCN—Scriabin: Sym #4, Op. 54 "Poem of Ecstasy" (Philadelphia Orch/Ormandy).
6:30/WNYC—Puccini: "Turandot" (Kelm, Daniels, Martinucci/Chung).
7:00/WNCN—Roussel: Sym #4 in A, Op. 53 (Suisse Romande Orch/Ansermet).
7:06/WQXR-AM/FM—Chabrier: Capriccio (Kyriakou).
8:00/WNCN—Bach: Trio Sonata (Rampal, Ritter, Parnas).
8:06/WQXR-AM/FM—Roussel: Sym #3 in g, Op. 42 (L'Orchestre de la Suisse Romande/Ansermet).
9:00/WNCN—Bach: Suite #2 in b (Baron).
9:06/WQXR-AM/FM—Beethoven: Triple Cto in C, Op. 56 (Philadelphia Orch/Muti).
10:00/WNYC—Roussel: Psalm 80 (Baudo).
11:00/WNCN—Ravel: Qt in F (Orford String Qt).

Sat., Nov. 12

10:06 a.m./WQXR-AM/FM—Bach: Brandenberg Cto #6 in B-Flat (Acad. of St. Martin/Marriner).
11:00 a.m./WNCN—Chopin: Etudes, Op. 10 (Duchable).
12:00/WNCN—Rachmaninoff: Sym #3 in a, Op. 44 (Rotterdam Phil Orch/de Waart).
WNYC—Hindemith: Cello Cto (Perenyi, Lehel).
1:00/WNCN—Kodály: Sym in C (Philharmonia Hungarica/Dorati).
2:06/WQXR-AM/FM—Verdi: Aida (Freni, Carrerca, Baltsa/von Karajan).
4:30/WNCN—Grieg: Sonata for Piano in e, Op. 7 (Gould).
5:00/WNCN—Haydn: Qt in C, Op. 76, #3 "Emperor" (Budapest String Qt).
6:00/WNYC—A Prairie Home Companion.
7:00/WNCN—Couperin: Les Gouts Reunis: Concert #11 (Piguet, Derungs, Ros).
8:00/WNCN—Borodin: Prince Igor: Overture (Atlanta Sym Orch/Shaw).
WNYC—Balada: "Sardana" world premiere (Pittsburg Sym/Lankester).
9:00/WKCR—Opera Topics: Maestro Alfredo Silipigni.
WNCN—Rossini: La Cenerentola (Palacio, Dara, Montarsolo/Mannino).
9:06/WQXR-AM/FM—Beethoven: Sym #8 (Cleveland Orch/Dohnanyi).

Sun., Nov. 13

10:06 a.m./WQXR-AM/FM—Roussel: Sinfonietta for Strings, Op. 52 (Sym Orch/Pailliard).
11:00 a.m./WNCN—Beethoven: Sonata for Piano #8 in c, Op. 13 "Pathétique" (Lupu).
WNYC—Delius: La Calina (Barbirolli).
12:00/WNCN—Haydn: Piano Trio in E-Flat (Beaux Arts Trio).
WNYC—Mendelssohn: Sonata in F for Violin and Piano (Steinhardt, Dalley, Frank).
1:00/WNCN—Bartók: Cto for Violin #1 (Chung/Solti).
3:00/WNCN—Mozart: Cto for Piano #25 in C (Fleisher/Szell).
3:06/WQXR-AM/FM—Brahms: Cto in A for Violin and Cello, Op. 102 (Kremer, Ma, N.Y. Phil/Mehta).
4:00/WNCN—Sibelius: Karelia Suite, Op. 11 (Philadelphia Orch/Ormandy).
6:00/WNCN—Mozart: Cto for Piano #27 in B-Flat (R. Casadesus/Szell).
6:06/WQXR-AM/FM—Bach: Cto in d for 2 Violins (Szeryng, Hasson/Marriner).
7:00/WNCN—Hummel: Septet in C, Op. 114 "Military" (Bratislava Chamber Harmony/Pavlík).
8:00/WNYC—Bartholdy: Trio for Violin, Cello and Piano #3 in c, Op. 66.
8:06/WQXR-AM/FM—Wagner: Tristan und Isolde, Act 3 (Behrens, Hofman/Bernstein).
10:00/WNCN—Schubert: Piano Trio #2 in E-Flat, Op. 100 (Borodin Trio).

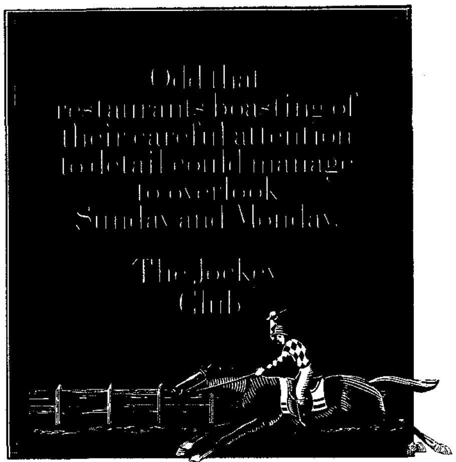
Mon., Nov. 14

2:06/WQXR-AM/FM—Tchaikovsky: Piano Cto #1 in b-Flat (Gilels, Mehta).
3:00/WNCN—Tchaikovsky: Sym #4 in f, Op. 36 (Vienna Phil Orch/Abbado).
4:00/WNCN—Haydn: Sym #97 in C (London Phil Orch/Jochum).
4:06/WQXR-AM/FM—Verdi: I Vespri Siciliani (Domingo/Levine).
5:00/WNCN—Chopin: Sonata for Cello and Piano in g, Op. 65 (Tortelier, Ciccolini).
6:00/WNCN—Mozart: Sym #40 in g (Cleveland Orch/Szell).
6:30/WNYC—Mozart: Fantasia in d, K. 397 (Goldsmith).
7:00/WNCN—Copland: Cto for Piano (Copland/Bernstein).
7:06/WQXR-AM/FM—Bach: Trio Sonata #4 in g (Rampal, Veyron-Lacroix).
9:00/WNCN—Beethoven: Trio in D, Op. 70, #1
9:06/WQXR-AM/FM—Dvorák: Cello Cto in b, Op. 104 (Ma/Ozawa).
11:00/WNCN—Beethoven: Qt #16 in F, Op. 135 (Budapest String Qt).
WNYC—Janácek: Violin Sonata (Druian. Simms).

Tues., Nov. 15

2:06/WQXR-AM/FM—Music from the BBC.
3:00/WNCN—Khrennikov: Sym #2 in c, Op. 9 (USSR State Academic Orch/Svetlanov).
3:06/WQXR-AM/FM—Holst: Jupiter, from The Planets (L'Orchestre National de France/Maazel).
4:00/WNCN—Beethoven: Cto for Piano #4 in G, Op. 58 (Istomin/Ormandy).
4:06/WQXR-AM/FM—Schubert: Ballet Music #1 from Rosamunde (Berlin Phil Orch/Bohm).
5:00/WNCN—Schumann: Sym #4 in d, Op. 120 (New Philharmonia Orch/Inbal).
6:00/WNCN—Borodin: Qt #1 in A (Fitzwilliam String Qt).
6:30/WNYC—Louis Armstrong plays songs of the 20s.
7:06/WQXR-AM/FM—Chopin: Nocturne #8 in D-Flat, Op. 27 (Serkin).
8:00/WNYC—Wagner: Siegfried Idyll (Minnesota Orch/Marriner).
8:06/WQXR-AM/FM—Tchaikovsky: Sym #1 in g (Philadelphia Orch/Ormandy).
8:30/WNCN—Ravel: Cto for Piano in G (Browning/Wolff).
11:00/WNCN—Paderewski: Sonata for Violin and Piano in a, Op. 13 (Granat, Gray).
WNYC—Mozart: String Qt in d, K. 173 (Sequoia).

Unless otherwise indicated, all times are p.m. and all stations are FM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Daytime, Nov. 9-11 and 14-15

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Ⓝ **UPTOWN**
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Ⓦ **WOMETCO (WHT).**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today In New York
❺ New Zoo Review
❼ News
⓫ 20-Minute Workout
Ⓗ Thu/Puss In Boots
Ⓢ Mon/Olden Days Coat

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Wed,Thu,Mon,Tue/Tom & Jerry & Friends
Fri/Carrascolendas
Ⓗ Fri/Portrait Of A Teen-Age Shoplifter
Mon/Puss In Boots
Tue/Do Me A Favor. . .Don't Vote For My Mom!
Ⓢ Wed/Mark Twain Theatre
Fri/Benji Takes A Dive
Mon/Faerie Tale Theatre

7:00
❷ Morning News
❹ Today
❺ Woody Woodpecker
❼ Good Morning America
❾ 700 Club
⓫ Fri/Tom & Jerry & Friends
Ⓢ Fri/**Movie**: To Race The Wind
Tue/Thunderbirds 2086

7:30
❺ Bugs & Porky
⓫ Pink Panther
Ⓗ Thu/**Movie**: Dragonslayer
Fri/**Movie**: Modern Problems
Tue/Flashback: Wall Street Crash
Ⓢ Thu/Piece Of Cake
Mon/**Special**: Kennedy's Don't Cry

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Scooby Doo
Ⓗ Mon/Pat Benatar
Ⓢ Wed/**Movie**: Gizmo
Thu/**Special**: Kennedy's Don't Cry

8:30
❺ Flintstones
❾ Straight Talk
⓫ Tom & Jerry
Ⓗ Wed/Flashback: Wall Street Crash
Tue/**Movie**: Modern Problems
Ⓢ Tue/**Movie**: Gizmo

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Great Space Coaster
Ⓗ Fri/Pat Benatar
Mon/Donna Summer
Ⓢ Fri/Aerobicise

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Civic Programming
Ⓗ Wed/Fraggle Rock
Thu/Video Jukebox
Ⓢ Wed,Mon/Aerobicise
Fri/**Movie**: The Best Years Of Our Lives

10:00
❷ $25,000 Pyramid
❹ Diff'rent Strokes
❺ Welcome Back Kotter
❾ Romper Room
⓫ Civic Programming
Ⓗ Wed/**Movie**: Enigma
Thu/**Movie**: Klondike Fever
Fri/**Movie**: Gallipoli
Mon/**Movie**: The Killing Of Randy Webster
Tue/**Movie**: The Hound Of The Baskervilles
Ⓢ Wed/**Movie**: The Last Time I Saw Paris
Thu,Tue/**Movie**: The Asphalt Jungle
Mon/**Movie**: The Horizontal Lieutenant
Tue/**Movie**: Edge Of The City
Ⓦ Wed/**Movie**: Woman Chases Man
Thu/Alice In Wonderland
Fri/**Movie**: Three Into Two Won't Go
Mon/**Movie**: Honkytonk Man
Tue/**Movie**: They Got Me Covered

10:30
❷ Press Your Luck
❹ Sale Of The Century
❺ All In The Family
❼ Woman To Woman
⓫ Magic Garden

11:00
❷ Price Is Right
❹ Wheel Of Fortune
❺ Breakaway
❼ Benson
❾ Bonanza
⓫ Richard Simmons

11:30
❹ Dream House
❼ Loving
⓫ I Dream Of Jeannie
Ⓢ Mon/**Movie**: The Country Girl

12 **NOON**
❷ Tattletales
❹ Go
❺ Midday
❼ Family Feud
❾ ⓫ News
Ⓗ Wed/**Movie**: The Hound Of The Baskervilles
Thu/**Movie**: The Killing Of Randy Webster
Fri/Fraggle Rock
Mon/**Movie**: Gallipoli
Tue/**Movie**: Dragonslayer
Ⓢ Wed/**Movie**: Honkytonk Man
Thu/**Movie**: Modern Problems
Tue/**Movie**: A Case Of Libel
Ⓦ Public Affairs

12:30
❷ Young And The Restless
❹ Search For Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie**: Bandido (1956). Robert Mitchum, Ursula Thiess.
Thu/**Movie**: A Thunder Of Drums (1961). Richard Boone, George Hamilton.
Fri/**Movie**: Good Times (1967). Sonny and Cher.
Mon/**Movie**: Mara Of The Wilderness (1964). Adam West, Denver Pyle.
Tue/**Movie**: Which Way To The Front (1971). Jerry Lewis, Jan Murray.
Ⓗ Fri/Flashback: Last Voyage
Ⓢ Fri/**Movie**: The Country Girl

1:00
❹ Days Of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie**: The Big Store (1941). The Marx Brothers.
Thu/**Movie**: You Can't Cheat An Honest Man (1939). W.C. Fields, Edgar Bergen and Charlie McCarthy.
Fri/**Movie**: Double Dynamite (1951). Jane Russell, Groucho Marx.
Mon/**Movie**: Suddenly Single (1971). Hal Holbrook, Barbara Rush.
Tue/**Movie**: The Prince Of Central Park (1975). T.J. Hargrave, Lisa Richards.
Ⓦ Wed/**Movie**: Full Moon High
Thu/A Punt, A Pass And A Prayer
Fri/**Movie**: Buddy, Buddy
Mon/**Movie**: An Officer And A Gentleman
Tue/Alice In Wonderland

1:30
❷ As The World Turns
Ⓗ Fri/**Movie**: Modern Problems
Ⓢ Tue/**Movie**: The Best Years Of Our Lives

2:00
❹ Another World
❺ News
❼ One Life To Live
Ⓗ Wed/**Movie**: Tell Me A Riddle
Thu/Video Jukebox
Mon/Pat Benatar
Tue/Flashback: Wall Street Crash
Ⓢ Thu/**Movie**: Edge Of The City
Mon/Aerobicise

2:05
Ⓢ Wed/Aerobicise

2:15
❺ Popeye

2:30
❷ Capitol
❾ In Search Of
⓫ Tom & Jerry
Ⓗ Thu/**Movie**: Dragonslayer
Ⓢ Wed/**Movie**: A Case Of Libel
Mon/Animalympics
Ⓦ Thu/**Movie**: Telefon
Tue/**Movie**: The Verdict

3:00
❷ Guiding Light
❹ Match Game/Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ Family
⓫ Pink Panther
Ⓗ Fri/Pat Benatar
Mon/Donna Summer
Tue/**Movie**: Modern Problems
Ⓢ Fri/A Thanksgiving Tale
Ⓦ Wed/**Movie**: They Got Me Covered
Fri/Aladdin And His Magic Lamp

3:15
Ⓦ Mon/**Movie**: La Vie Continue

3:30
❺ Woody & Bugs
⓫ Superfriends
Ⓗ Wed/Flashback: Wall Street Crash
Ⓢ Thu/Piece Of Cake
Fri/**Movie**: To Race The Wind

4:00
❷ Barnaby Jones
❹ Love Connection
❺ He-Man And The Masters Of The Universe
❼ Edge Of Night
❾ Wed/**Movie**: Grand Theft Auto (1977). Ron Howard, Marion Ross.
Thu/**Movie**: The Great Smokey Roadblock (1976). Henry Fonda, Eileen Brennan.
Fri/**Movie**: Steel Cowboy (1978). James Brolin, Jennifer Warren.
Mon/**Movie**: The Death Of Ocean View Park (1979). Mike Connors, Martin Landau.
Tue/**Movie**: Lost Flight (1969). Lloyd Bridges, Anne Francis.
⓫ Scooby Doo
⓭ Sesame Street (cc)
Ⓗ Fri/Adventure Of Sherlock Hound
Mon/Puss In Boots
Ⓢ Thu/Treasures Of The Snow
Mon/Run Rebecca, Run!

4:30
❹ People's Court
❺ What's Happening
❼ Wed/**Afterschool Special**: The Celebrity And The Arcade Kid. Darnell Williams, Debbi Morgan. A young celebrity and his look-alike, a video game champ, switch places.
Thu-Tue/Eyewitness Extra
⓫ Happy Days Again
Ⓗ Wed/Fraggle Rock
Thu/Puss In Boots
Fri/Portrait Of A Teen-Age Shoplifter
Tue/Do Me A Favor. . .Don't Vote For My Mom!
Ⓢ Wed/**Movie**: Gizmo
Tue/Thunderbirds 2086
Ⓦ Thu/**Movie**: The Border
Fri/**Movie**: Time After Time

4:45
Ⓦ Wed/**Movie**: Quest For Fire
Tue/**Movie**: Full Moon High

5:00
❷ ❹ ❼ News
❺ One Day At A Time
⓫ Little House On The Prairie
⓭ Mister Rogers
Ⓗ Wed/Adventure Of Sherlock Hound
Mon/**Movie**: Dark Ride

5:30
❺ WKRP In Cincinnati
❼ Wed/News
⓭ 3-2-1 Contact (cc)
Ⓗ Wed/Do Me A Favor. . .Don't Vote For My Mom!
Fri/Fraggle Rock
Mon/**Movie**: The Killing Of Randy Webster
Tue/Adventure Of Sherlock Hound
Ⓢ Fri/Benji Takes A Dive
Mon/**Movie**: The Shootist

Evening, Nov. 9-11 and 14-15

Wed., Nov. 9

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Love Boat
⓭ New Jersey Nightly News
㉑ Woodwright's Shop III
㉛ Brooklyn College Presents
Ⓢ **Movie**: The Shootist

6:30
❺ Taxi
⓭ Nightly Business Report
㉑ Housewarming With Charlie Wing
㉛ News From City Hall
Ⓗ Donna Summer
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Rowan & Martin's Laugh-In
⓫ Fantasy Island
⓭ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ **Movie**: The Godfather, Part II

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Sports America
Ⓗ Inside Boxing

8:00
❷ Whiz Kids
❹ Real People
❺ PM Magazine
❼ Fall Guy
❾ News 9 Primetime
⓫ **Special**: Sadat (1983). Louis Gossett, Jr. Part 2.
⓭ **Special**: The Chemical People
㉑ All Creatures Great And Small
㉛ Heath Brothers In Concert
Ⓗ **Movie**: The Hound Of The Baskervilles
Ⓝ **Movie**: The Long Good Friday
Ⓢ **Movie**: Honkytonk Man

8:30
5 Carol Burnett
9 **Hockey:** N.J. Devils Vs. Toronto Maple Leafs

9:00
2 **Movie:** Bill: On His Own (1983). Mickey Rooney. Sequel to the award-winning true story of a mentally retarded man's struggle to make it outside an institution.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
13 **Great Performances:** Live From Lincoln Center: New York City Opera's "The Cunning Little Vixen" by Leos Janácek. Stereo simulcast over WNCN-FM.
21 Monty Python
31 Job Market

9:30
4 Family Ties
21 Fawlty Towers
31 Silk Screen

10:00
4 St. Elsewhere
5 11 News
7 Hotel
21 Fall And Rise Of Reginald Perrin
31 Raphael
H **Movie:** Enigma
N **Movie:** Nicholas Nickleby

10:05
S **Movie:** The Bitch

10:30
11 News
21 Good Neighbors
W **Movie:** For Your Love Only

11:00
2 4 7 News
5 M*A*S*H
11 Barney Miller
21 International Edition

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
13 Masterpiece Theatre: Pictures (cc)
21 Latenight America

11:45
H **Movie:** Making Love
S Miss Pat Collins, The Hip Hypnotist

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Cries And Whispers

12:15
W **Movie:** Carnal Knowledge

12:30
2 **Movie:** When Hell Was In Session (1979). Hal Holbrook, Eva Marie Saint.
4 David Letterman
7 **Movie:** See No Evil (1971). Mia Farrow.
9 Outer Limits

12:45
S **Movie:** The French Lieutenant's Woman

1:00
5 Hogan's Heroes
11 Twilight Zone

1:30
4 9 11 News
5 Chico And The Man

1:45
H With A Touch Of Burlesque

2:00
2 News
5 **Movie:** God Is My Pilot (1945). Raymond Massey, Alan Hale.
9 Joe Franklin
11 Emergency!
W **Movie:** The Secret Life Of Walter Mitty

2:30
4 Mary Tyler Moore

2:45
H Inside Boxing

2:50
S **Movie:** Hell Night

3:00
4 Mary Tyler Moore
9 **Movie:** Ah! Wilderness (1935). Lionel Barrymore, Mickey Rooney.
11 **Movie:** Great Day In The Morning (1956). Virginia Mayo, Robert Stack.

3:15
H **Movie:** Tell Me A Riddle

3:30
4 Bob Newhart

4:00
4 More Real People
W Shorts & Music

4:30
4 News

4:35
S Miss Pat Collins, The Hip Hypnotist

4:55
H Donna Summer

5:00
7 Oceanus—The Marine Environment
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:35
S **Movie:** A Case Of Libel

Thu., Nov. 10

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Computer Programme (cc)
31 New Tech Times
H **Movie:** Klondike Fever
S **Special:** Kennedy's Don't Cry

6:30
5 Taxi
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W **Movie:** The Verdict

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Trauma Center (cc)
9 News 9 Primetime
11 **Movie:** Red Sun (1972). Charles Bronson, Ursula Andress.
13 Dinner At Julia's (cc)
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** The Killing Of Randy Webster
N **Movie:** Sabotage
S Faerie Tale Theatre

8:30
4 Mama's Family
5 Carol Burnett
9 **Basketball:** Knicks Vs. Indiana Pacers
13 Sneak Previews
21 Wild America II (cc)
31 Black Focus

9:00
2 Simon & Simon
4 We Got It Made
5 Merv Griffin
7 9 To 5
13 Innovation
21 Chemical People (cc)
31 Ramblin'
S **Movie:** The Border

9:15
W **Movie:** Dark Ride

9:30
4 Cheers
7 It's Not Easy
13 Jazz Tonight

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** Veronika Voss

10:30
11 News
13 Glittering Prizes

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
21 Long Island Week
H **Movie:** An Officer And A Gentleman
S Bizarre 3 (cc)
W **Movie:** Through The Looking Glass

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
S **Movie:** Monsignor

12 **MIDNIGHT**
9 News
11 Star Trek
N **Movie:** Mon Oncle

12:30
2 **Movie:** Home To Stay (1978). Henry Fonda, Michael McGuire.
4 David Letterman
7 **Movie:** Secret Of The Incas (1954). Charlton Heston, Robert Young.
9 World Vision
W **Movie:** La Vie Continue

1:00
5 Hogan's Heroes
11 Twilight Zone

1:10
H **Movie:** Love Child

1:30
4 9 11 News
5 Chico And The Man

1:35
S Loving Friends & Perfect Couples

2:00
2 News
5 **Movie:** Black Fury (1935). Paul Muni, William Gargan.
9 Joe Franklin
11 Emergency!

2:05
S **Movie:** Spetters

2:15
W **Movie:** The Verdict

2:30
4 Mary Tyler Moore

2:50
H **Movie:** Buddy, Buddy

3:00
4 Mary Tyler Moore
9 **Movie:** Above Suspicion (1943). Joan Crawford, Fred MacMurray.
11 **Movie:** Stage Struck (1957). Henry Fonda, Susan Strasberg.

3:30
4 Bob Newhart

3:55
S Bizarre 3 (cc)

4:00
4 More Real People

4:25
S Treasures Of The Snow

4:30
4 News
H **Movie:** The Killing Of Randy Webster

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Nov. 11

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Crockett's Victory Garden
H Flashback: Last Voyage
S **Movie:** The Chosen

6:30
5 Taxi
13 Nightly Business Report
21 Square Foot Gardening
31 Over Easy
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
W Comedy Clips

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party
W **Basketball:** N.J. Nets Vs. Milwaukee Bucks

8:00
2 Dukes Of Hazzard
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
9 News 9 Primetime
11 **Movie:** Take The Money And Run (1968). Woody Allen, Janet Margolin. Woody's documentary-style look at the life of a compulsive thief.
13 Washington Week In Review
21 Vietnam: A Television History (cc)
31 Africa File
H **Movie:** Force: Five
N **Movie:** Wild Strawberries
S **Movie:** An Officer And A Gentleman

8:30
4 Jennifer Slept Here
5 Healthbeat Magazine
7 Webster
9 **Hockey:** Islanders Vs. Pittsburgh Penguins
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
4 **Movie:** Caddyshack (1980). Chevy Chase, Rodney Dangerfield.
5 Merv Griffin
7 **Special:** JFK. Peter Jennings presents an assessment of John F. Kennedy's presidency.
13 Quest!
21 **Movie:** Transatlantic Tunnel
31 Presente

9:30
31 Masterpiece Theatre: Pictures

10:00
2 Falcon Crest
5 11 News
H Pat Benatar
N **Movie:** The Seventh Seal
W Playboy On The Air

10:05
S **Movie:** Taps

10:30
11 News
13 Cities At War
21 Oil! A Crude Warning
31 Music Video Party

11:00
2 4 7 News
5 M*A*S*H
11 Barney Miller
21 Long Island Week
H **Movie:** First Blood
W Leonard Report

11:30
2 **Movie:** The Other Side Of Midnight (1977). Marie-France Pisier, John Beck.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
13 **Movie:** One Hour With You (1932). Maurice Chevalier, Jeanette MacDonald.
21 Latenight America
W **Movie:** Superstars Of Sex

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Playtime

12:15
S Rebellious Jukebox

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Outer Limits
W **Movie:** Time After Time

12:40
H **Movie:** Gallipoli

1:00
5 Soul Train
11 Twilight Zone

1:15
S **Movie:** Forever Emanuelle

1:30
9 11 News

1:45
2 **Movie:** Ulzana's Raid (1972). Burt Lancaster, Bruce Davidson.

2:00
4 News
5 America's Top Ten
7 **Movie:** The Wild Party (1975). James Coco, Raquel Welch.
9 Joe Franklin
11 Solid Gold

2:30
5 **Movie:** Red Dust (1932). Clark Gable, Jean Harlow.
W **Movie:** They All Laughed

2:35
H Inside The NFL

3:00
4 Mary Tyler Moore
9 **Movie:** It's A Big Country (1952). Gary Cooper, Janet Leigh.
11 **Movie:** 49th Parallel (1942). Laurence Olivier, Leslie Howard.

3:05
S **Movie:** An Officer And A Gentleman

3:30
4 Mary Tyler Moore

3:35
H Flashback: Last Voyage

3:45
2 **Movie:** Little Fauss And Big Halsy (1970). Robert Redford, Lauren Hutton.

4:00
4 Bob Newhart

4:14
4 Shadow In The Street (1975). Tony LoBianco, Sheree North.

4:30
4 More Real People
H **Movie:** The First Time

5:00
4 9 News
11 Biography

SOLUTIONS TO LAST WEEK'S PUZZLES

M	O	D	E	R	A	T	I	N	G		O	V	E	R
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TELEVISION

5:10
Ⓢ **Movie:** The Country Girl

5:30
❷ Public Hearing
❾ **Movie:** Canyon Passage (1946). Susan Hayward, Dana Andrews.
⓫ Insight

Mon., Nov. 14

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Love Boat
⓭ New Jersey Nightly News
㉑ Great Chefs Of New Orleans
㉛ All About TV

6:30
❺ Taxi
⓭ Nightly Business Report
㉑ Dinner At Julia's (cc)
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Rowan & Martin's Laugh-In
⓫ Fantasy Island
⓭ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ **Movie:** Honkytonk Man

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock
Ⓢ A Thanksgiving Tale

8:00
❷ Scarecrow And Mrs. King
❹ Boone
❺ PM Magazine
❼ That's Incredible
❾ **Movie:** The Heartbreak Kid (1972). Charles Grodin, Cybill Shepherd. Boy meets and marries girl, then meets another girl in this Neil Simon comedy.
⓫ **Special:** Sadat (1983). Louis Gossett, Jr. Part 2.
⓭ Great Performances: The Life Of Verdi
㉑ Undersea World Of Jacques Cousteau
㉛ Never Turn Back: The Life Of Fannie Lou Hamer
Ⓗ **Movie:** The Chosen
Ⓝ **Movie:** The Secret Agent
Ⓢ Faerie Tale Theatre

8:30
❺ Carol Burnett

9:00
❷ AfterMASH
❹ **Movie:** Ordinary People (1980). Donald Sutherland, Timothy Hutton. Oscar-winning film about the deterioration of a family after the death of it's eldest son.
❺ **Special:** Assassins Among Us. A documentary study of Presidential assassinations.
❼ **Football:** L.A. Rams Vs. Atlanta Falcons (cc)
㉑ Nature (cc)
㉛ Cityscope
Ⓢ **Movie:** The Country Girl

9:10
Ⓦ Richard Brown Reviews

9:30
❷ Newhart
⓭ Grant Wood's America
㉛ Moneymakers
Ⓦ **Movie:** An Officer And A Gentleman

10:00
❷ Emerald Point N.A.S.
❺ ⓫ News
⓭ Making Of A Continent
㉑ Dixieland Jazz From New Orleans
㉛ German Professional Soccer
Ⓗ **Movie:** First Love
Ⓝ **Movie:** The Man Who Knew Too Much

10:30
❾ Nine On New Jersey
⓫ News

11:00
❷ News
❺ M*A*S*H
❾ Soap
⓫ Barney Miller
⓭ Austin City Limits
㉑ Tony Brown's Journal

11:30
❷ Hart To Hart
❹ News
❺ Thicke Of The Night
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America
Ⓗ With A Touch Of Burlesque
Ⓢ **Movie:** Secret Fantasy

11:40
Ⓦ **Movie:** Electric Blue

12 **MIDNIGHT**
❹ Best Of Carson
❼ News
⓫ Star Trek
Ⓝ **Movie:** Sabotage

12:30
❷ Columbo
❼ Nightline
❾ Outer Limits

12:35
Ⓗ **Movie:** Death Ship

1:00
❹ David Letterman
❺ Hogan's Heroes
❼ **Movie:** The 300 Spartans (1962). Richard Egan, Sir Ralph Richardson.
⓫ Twilight Zone
Ⓢ Miss Pat Collins, The Hip Hypnotist
Ⓦ **Movie:** Eating Raoul

1:30
❺ News
❾ ⓫ Chico And The Man

2:00
❷ ❹ News
❺ America's Top Ten
❾ Joe Franklin
⓫ Emergency!
Ⓢ **Movie:** Kentucky Fried Movie

2:05
Ⓗ **Movie:** Buddy, Buddy

2:30
❺ Best Of Midday
Ⓦ **Movie:** Mannequin

3:00
❹ Mary Tyler Moore
❾ For The Love Of A Hungry Child
⓫ **Movie:** The Man In The White Suit (1952). Alec Guinness, Cecil Parker.

3:25
Ⓢ **Movie:** The Shootist

3:30
❹ Mary Tyler Moore
❺ Off The Set
❾ Courage To Care

3:45
Ⓗ **Movie:** The Killing Of Randy Webster

4:00
❹ Bob Newhart
❾ Cries Of Hope

4:30
❹ More Real People
❾ Children In Crisis

5:00
❹ ❾ News
❼ Oceanus—The Marine Environment
⓫ Biography

5:10
Ⓢ A Thanksgiving Tale

5:25
Ⓗ With A Touch Of Burlesque

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:35
Ⓢ Animalympics

Tue., Nov. 15

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Love Boat
⓭ New Jersey Nightly News
㉑ Magic Of Oil Painting III
㉛ World Chronicle
Ⓗ **Movie:** The Hound Of The Baskervilles
Ⓢ **Movie:** Still Of The Night

6:30
❺ Taxi
⓭ Nightly Business Report
㉑ Magic Of Decorative Painting II
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Rowan & Martin's Laugh-In
⓫ Fantasy Island
⓭ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ Cinderella Teams

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Tony Brown's Journal

8:00
❷ Mississippi
❹ A Team
❺ PM Magazine
❼ Just Our Luck
❾ News 9 Primetime
⓫ **Movie:** The Turning Point (1977). Anne Bancroft, Shirley MacLaine, Mikhail Baryshnikov. Two friends, both dancers as young women, meet after many years. One has become a prima ballerina, the other, a housewife/dance instructor.
⓭ Nova (cc)
㉑ The Pallisers
㉛ Black Focus
Ⓗ **Movie:** Dragonslayer
Ⓝ **Movie:** Don's Party
Ⓢ Paper Chase—The Second Year
Ⓦ **Hockey:** Islanders Vs. Hartford Whalers

8:30
❺ Carol Burnett
❼ Happy Days (cc)
❾ **Basketball:** N.J. Nets Vs. Houston Rockets
㉛ Africa File

9:00
❷ Chiefs. Charlton Heston, Keith Carradine. Part 2. (Part 1, Sun., Nov. 13, 9 p.m. Part 3, Wed., Nov. 16, 9 p.m.).
❹ Remington Steele
❺ Merv Griffin
❼ Three's Company (cc)
⓭ Vietnam: A Television History (cc)
㉑ Masterpiece Theatre: Pictures (cc)
㉛ Eye On Dance
Ⓢ **Movie:** The Verdict

9:30
❼ Oh Madeline
㉛ Apple Arts

10:00
❹ Bay City Blues
❺ News
❼ Hart To Hart (cc)
⓭ Four Corners: A National Sacrifice Area?
㉑ Is Anyone Home On The Range
㉛ Vietnam: A Television History
Ⓗ **Movie:** Monsignor
Ⓝ **Movie:** Playtime

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ News
⓭ Quest!
㉑ Oil! A Crude Warning
Ⓦ **Movie:** The Verdict

11:05
Ⓢ **Movie:** A Case Of Libel

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
⓫ Star Trek
Ⓗ **Movie:** Force: Five
Ⓝ **Movie:** Smiles Of A Summer Night

12:30
❷ McCloud
❹ David Letterman
❼ **Movie:** The Vatican Affair (1969). Walter Pidgeon, Klaus Kinski.
❾ World Vision

12:35
Ⓢ Loving Friends & Perfect Couples

1:00
❺ Hogan's Heroes
⓫ Twilight Zone

1:05
S **Movie:** Still Of The Night

1:15
W **Movie:** The Happy Gigolo

1:30
4 11 News
5 Chico And The Man
9 News

1:45
H **Movie:** First Blood

2:00
2 News
5 **Movie:** Ten Little Indians (1966). Hugh O'Brian, Shirley Eaton. Ten people are lured to a mountain castle where an unknown "host" intends to kill each of them.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

2:40
S **Movie:** Au Pair Girls

2:45
W **Movie:** The Burning

3:00
4 Mary Tyler Moore
9 **Movie:** Belle Starr (1941). Gene Tierney, Randolph Scott.
11 **Movie:** The Promoter (1952). Alec Guinness, Valerie Hobson.

3:20
H **Movie:** The First Time

3:30
4 Bob Newhart

4:00
4 More Real People

4:05
S Paper Chase—The Second Year

4:30
4 News

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
9 News
11 Biography
H **Movie:** Modern Problems

5:05
S **Movie:** Gizmo

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Nov. 12 - 13

Sat., Nov. 12

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles

6:15
H **Movie:** Anna To The Infinite Power

6:30
4 Carrascolendas
5 Insight
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey And Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Mainstream

8:00
2 Biskitts
4 Flintstone Funnies
5 Wonderama
7 Best Of Scooby Doo
9 Christopher Closeup
11 Tom & Jerry & Friends
13 MacNeil/Lehrer Newshour
31 Carrascolendas
H **Movie:** The Hound Of The Baskervilles
S **Movie:** The Fastest Gun Alive

8:30
2 Saturday Supercade
4 Shirt Tales
5 Make Room For Daddy
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Old Time Gospel Hour
13 Wall $treet Week
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Lawmakers
31 Mundo Real

10:00
2 Dukes
5 Saturday Morning
9 All-Star Wrestling
11 Essence
13 American Interests
31 Sonrisas
H Inside The NFL
S **Movie:** The Secret Life Of Walter Mitty
W **Movie:** Feud Maker

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
11 Hee Haw
13 International Edition
31 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J./Lobo
13 Vietnam: A Television History (cc)
H **Movie:** The Killing Of Randy Webster

11:30
2 Bugs Bunny/Road Runner
4 Amazing Spider Man & Incredible Hulk
11 At The Movies

11:45
W **Movie:** Pennies From Heaven

12 **NOON**
2 Football: TBA
5 Fame
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 How The West Was Won
13 Open Mind
21 Gourmet Cooking
S **Movie:** Honkytonk Man

12:30
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)

1:00
4 Fight Back
5 **Movie:** The Ninja Warlord (1972). Chan Sing, Kuarta.
9 **Movie:** Cannonball (1976). David Carradine, Veronica Hamel.
11 **Movie:** Superdragon. Bruce Li.
13 Presente!
21 Crockett's Victory Garden
H Flashback: Wall Street Crash

1:30
4 **Special:** Mouse On The Mayflower
7 Pop 'N Rocker
13 Great Chefs Of New Orleans
21 Square Foot Gardening

2:00
13 Wine, What Pleasure!
21 Woodwright's Shop III
H **Movie:** Dragonslayer
S **Movie:** A Case Of Libel
W **Movie:** Quest For Fire

2:30
4 NFL Pro Magazine
7 Safari To Adventure
13 Hazardous Waste: The Search For Solutions
21 Gourmet Cooking
31 Shakespeare Plays: A Midsummer Night's Dream

3:00
4 Super Bowl XVII Highlights
5 **Movie:** Return Of The Master Killer (1982). Lui Chia-Hui.
7 Sportsbeat
9 **Movie:** Eat My Dust! (1976). Ron Howard, Christopher Norris.
11 **Movie:** One Million Years B.C. (1967). Racquel Welch, John Richardson.
21 All New This Old House (cc)

3:30
4 NFL Week In Review
7 **Football: TBA**
13 **Great Performances:** Live From Lincoln Center: "The Cunning Little Vixen," by Leos Janácek.
21 Crockett's Victory Garden

4:00
2 Sports Saturday
4 Sportsworld
21 Square Foot Gardening
H **Movie:** The Hound Of The Baskervilles
S **Movie:** Still Of The Night
W **Movie:** Ball Of Fire

4:30
21 Woodwright's Shop III
31 Target Seattle, Target Earth

5:00
5 Starsky And Hutch
9 Battlestar Gallactica
11 Little House On The Prairie
21 Sesame Street (cc)

5:30
4 **Special:** The Stress Test. Dr. Frank Fields discusses the signs of and remedies for stress.
31 Lawmakers
S US Festival/Day 3

6:00
2 Channel 2 The People
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 Ascent Of Man
31 Searching
H **Movie:** The Killing Of Randy Webster
W **Movie:** Carnal Knowledge

6:30
2 4 News
9 In Search Of
31 European Journal

7:00
2 7 9 News
4 Prime Of Your Life
5 Welcome Back Kotter
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Infinity Factor
S **Movie:** Honkytonk Man

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
7 New York People
9 **Hockey:** Rangers Vs. Washington Capitals
11 Laverne & Shirley
13 Wild America (cc)
21 Wall $treet Week
31 From Jumpstreet

8:00
2 Cutter To Houston
4 Diff'rent Strokes
5 **Movie:** The Thin Man (1934). William Powell, Myrna Loy. A husband and wife detective team attempt to solve a murder.
7 T.J. Hooker (cc)
11 **Movie:** The Last Hard Man (1976). Charlton Heston, James Coburn.
13 21 Nature Of Things
31 Heath Brothers In Concert
H **Movie:** Monsignor
N **Movie:** Smiles Of A Summer Night
W **Movie:** Enigma

8:30
4 Silver Spoons

9:00
2 **Movie:** 9 To 5 (1980). Jane Fonda, Lily Tomlin, Dolly Parton.

THE WONDERFUL WORLD OF WORDS

Enjoy pitting your wits against others? Come to Mohonk's Wonderful World of Words Weekend, December 9-11.

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4 Rousters
7 Love Boat (cc)
13 Seeing Things
21 Great Performances: The Life Of Verdi
31 NYU Broadcast Lab
S **Movie:** Still Of The Night

9:30
31 New Tech Times

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
13 **Movie:** The Flame Of New Orleans (1941). Marlene Dietrich, Bruce Cabot.
31 New Rochelle Magnet School
H Not Necessarily The News
N **Movie:** Cries And Whispers
W **Movie:** Young Doctors In Love

10:30
5 Black News
9 Nine On New Jersey
11 Wall $treet Journal Report
21 Making Of Bijou
31 Music Video Party
H Video Jukebox

11:00
2 4 7 News
5 **Movie:** The Great Train Robbery (1979). Sean Connery, Donald Sutherland.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
H **Movie:** The Verdict
S Bizarre 3 (cc)

11:20
13 Screenwriters/Words Into Image

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
S **Movie:** The Bitch

11:45
2 Sportspeople
7 **Movie:** Dirty Harry (1971). Clint Eastwood.

12 MIDNIGHT
2 **Movie:** Paper Moon (1973). Ryan O'Neal, Tatum O'Neal.
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Atomic Café
W **Movie:** Erotica

1:00
4 Rock TV
9 **Movie:** Lady Frankenstein (1972). Joseph Cotten, Mickey Hargitay.
11 Twilight Zone
S **Movie:** The Sender

1:15
5 **Movie:** Night Must Fall (1937). Robert Montgomery, Rosalind Russell
H **Movie:** National Lampoon's Movie Madness

1:30
11 News
W **Movie:** For Your Love Only

1:50
7 **Movie:** The Take (1974). Billie Dee Williams, Eddie Albert.

2:00
4 Mary Tyler Moore
11 **Movie:** South Pacific (1958). Mitzi Gaynor, Rossano Brazzi

2:09
2 Music Magazine

2:30
4 Mary Tyler Moore

2:35
S Pudgy's Men Take It Off!

2:39
2 **Movie:** Bad Company (1972). Jeff Bridges, Barry Brown.

2:45
H **Movie:** The Hound Of The Baskervilles
W **Movie:** Enigma

3:00
4 Gavin/Lott
9 World Vision

3:30
4 Bob Newhart

3:50
S **Movie:** A Case Of Libel

4:00
4 Here's Lucy
9 World Vision

4:31
2 **Movie:** The Clone Master (1978). Art Hindle, Robyn Douglas.

4:40
H **Movie:** The Killing Of Randy Webster

5:00
9 News
11 Biography

5:25
S **Movie:** The Secret Life Of Walter Mitty

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Nov. 13

6:00
9 New Jersey Report
11 **Football:** Notre Dame Vs. Penn State

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
H Portrait Of A Teen-Age Shoplifter

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Newark And Reality
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers
H **Movie:** Enigma
S **Movie:** To Race The Wind

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Wild Kingdom
13 Sesame Street (cc)

8:30
2 For Our Times
4 That Teen Show
7 New York Hot Tracks
9 Day Of Discovery
11 Black Star

9:00
2 Sunday Morning
4 Today In New York
5 Popeye
9 Oral Roberts
11 Tom & Jerry & Friends
13 Don't Look Now

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point Of View
11 Josie & The Pussycats
H **Movie:** Klondike Fever
S **Movie:** Superman II

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best Of The Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow (cc)
W **Movie:** Telefon

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan's Greatest Adventure (1959). Gordon Scott, Eve Brent.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Abbott And Costello Meet Frankenstein (1948). Bud Abbott, Lou Costello.
13 **Movie:** Weekend (cc)
21 **Football:** Syracuse Vs. Boston College

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 NOON
2 Channel 2 The People
4 Meet The Press
9 Robert Schuller
13 Making Of A Continent
H The Adventure Of Sherlock Hound
S Paper Chase—The First Year
W **Movie:** The Secret Life Of Walter Mitty

12:30
2 Bill Parcells/Giants '83
4 More Real People
7 Directions
11 **Movie:** White Lightning (1973). Burt Reynolds.
H **Movie:** Enigma

12:45
5 **Movie:** Navajo Joe (1967). Burt Reynolds, Aldo Sanbrell.

1:00
2 **Movie:** True Grit (1969). Glen Campbell, Kim Darby. A 14-year old girl enlists the help of two tough-guys to track down her father's killer.
4 Football: Jets vs. Buffalo Bills
7 Like It Is
9 **Movie:** The Bees (1978). John Saxon, John Carradine. The story of killer bees doing what comes naturally.
13 Nova (cc)
S **Movie:** The Last Time I Saw Paris

1:30
21 Long Island Sports Network

2:00
7 Eyewitness News Conference
13 Great Performances: The Life Of Verdi
W **Movie:** I Ought To Be In Pictures

2:30
5 **Movie:** The Pink Panther (1964). David Niven, Peter Sellers.
7 Greatest Sports Legends
11 **Movie:** Rolling Thunder (1977). William Devane, Tommy Lee Jones.
H **Movie:** Klondike Fever
S **Movie:** Waltz Across Texas

3:00
9 **Movie:** Hawk The Slayer (1981). Jack Palance, John Terry.
S Dean Martin In London

3:30
2 NFL Today
7 Greatest Sports Legends
13 Between Life And Death
21 Sneak Previews

4:00
2 **Football:** Giants Vs. Washington Redskins
4 More Real People
7 Olympiad
13 Tony Brown's Journal
21 **Movie:** Yukon Flight
31 Washington Week In Review
S **Movie:** To Race The Wind
W **Movie:** Making Love

4:30
4 **Basketball:** The Playboy All-American Team
11 **Movie:** Rollercoaster (1977). George Segal, Timothy Bottoms.
13 Inside Albany
31 Lawmakers
H **Movie:** Superman II

5:00
4 Fun Moments In Sports
5 Fame
7 Entertainment This Week
9 S.W.A.T
13 Mainstream
31 Inside Story

5:30
4 Insights
13 Innovation
21 Newton's Apple
31 Cityscope

6:00
4 7 News
5 **Movie:** Convoy (1978). Kris Kristofferson, Ali McGraw.
9 Hawaii Five-O
13 Agronsky & Company
21 River Of Innocence
31 All About TV
S **Movie:** The Gambler
W **Movie:** The Godfather

6:30
4 7 News
13 Firing Line
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
21 Inside Albany
31 Infinity Factor
H Consumer Reports/ Holiday Special

7:30
13 World War I
21 Israeli Diary
31 Rebop
H Fraggle Rock

8:00
2 Chiefs. Charlton Heston, Keith Carradine. Part 1 of mini-series about a small Southern town harboring a mass murderer whose crimes go undetected for decades.(Part 2, Tue., Nov. 15, 9 p.m.).
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick
9 Straight Talk
11 Salute!
13 Nature (cc)
21 Murder Most English: Nine Tailors
31 **Movie:** The J.O.B.
H **Movie:** Honkytonk Man
N **Movie:** Eating Raoul
S **Movie:** Superman II

9:00
4 **Movie:** Airplane (1980). Robert Hays, Julie Haggerty.
5 Merv Griffin
7 **Movie:** For Your Eyes Only (1981). Roger Moore.
9 New Jersey Report
11 Tony Randall
13 Masterpiece Theatre: Pictures (cc)
21 **Movie:** Are You With It?
31 Silk Screen
W **Movie:** The Godfather, Part II

9:30
9 Meet The Mayors
11 At The Movies
31 Presente

10:00
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Oye Willie
H **Movie:** An Officer And A Gentleman
N **Movie:** Lola

10:15
S Dean Martin In London

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawlty Towers
31 Eloy

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms

11:20
7 News

11:30
4 **Movie:** North Dallas Forty (1979). Nick Nolte,
5 David Susskind
9 It Is Written
11 Honeymooners
13 Inside Story
S **Movie:** The Border

11:45
2 Sports Update
7 News

12 MIDNIGHT
2 **Movie:** Double Image (1970). George Hamilton, Paul Henreid.
9 **Movie:** The Death Of Richie (1977). Ben Gazzara, Robby Benson.
11 Star Trek
N **Movie:** Wild Strawberries

12:10
H **Movie:** Enigma

12:30
7 Eyewitness Sports Special
W **Movie:** Woman Chases Man

12:45
7 **Movie:** Goodnight, My Love (1972). Richard Boone, Barbara Bain.

1:00
11 Twilight Zone

1:20
S **Movie:** The French Lieutenant's Woman

1:30
11 News

1:45
4 Mary Tyler Moore

1:55
H **Movie:** Making Love

2:00
2 News
9 Outer Limits
11 **Movie:** Target For An Assassin (1978). Anthony Quinn.

2:15
4 Visiones
7 **Movie:** I Love You... Goodbye (1974). Hope Lange, Earl Holliman.

2:45
4 First Estate

3:00
9 Johnny Eager (1942). Robert Taylor, Lana Turner.

3:25
S Dean Martin In London

3:50
H Consumer Report/ Holiday Special

4:00
11 Life Of Riley

4:20
H **Movie:** An Officer And A Gentleman

4:25
S **Movie:** The Gambler

4:30
11 Best Of Groucho

5:00
7 Social Problems And Classroom Guidance
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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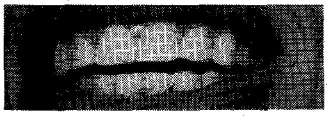

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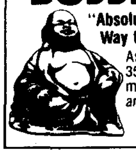
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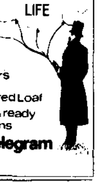

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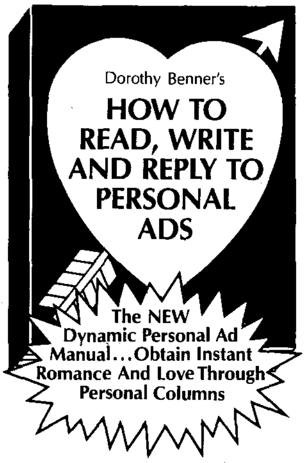
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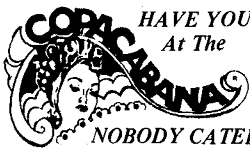

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. The **advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. All ads accepted at the discretion of the publisher. 212-880-0732. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Handsome, Very Successful WASP—36, 6'2", 180 lbs., seeks intelligent female in 20's with centerfold body and face. If you are looking for that one special man that just doesn't seem to exist, send photo and phone. You won't be disappointed. NYM Box 314.

I Seek A Slim—Tall, very pretty-of-face woman to age 35, graceful, and with a sweet nature. For such a one I will give what I have (meaning all that I have) of time, love, goods, trust, nurture of her best and ignorance of all else. I will celebrate her and my love for her for the rest of my life. I am 44, 5'11", 170 lbs, non-smoker, good looking, professional in a high technology field. Exchange pictures please. NYM Box A64.

52, Handsome Prince—Seeking to find his Juliet. Photo/phone. NYM Box A65.

Winsome, Intelligent—Single woman, 30, loves art, music, cinema. Wishes to meet sophisticated man with a handsome smile. Photo/phone. NYM Box A66.

Woman Writer—Ex-model, mid 40's, seeks man to share maybe the rest of my life; definitely the Sunday Times crossword puzzle. NYM Box A67.

Good Looking, Warm—Sensitive, cosmopolitan male. Owns magnificent mountain retreat. Loves to ski. Seeks very special, warm, classy, down-to-earth female, 27-33. Photo please. NYM Box 245.

Warm With Integrity—Very attractive, light eyed, professional, Jewish woman, 37, seeks an emotionally and financially together man who is Jewish, attractive, sensitive, nonsmoking and single, 35-44, for close, lasting relationship. Photo/phone. NYM Box 191.

Upstate, 39, Married Man—Gentle, slim, seeks married woman, 25-35, to share times. NYM Box 193.

Lovely Lady—With love of life seeks charming, compatible, single male, 49 plus. NYM Box 246.

Tall, Slender, Pretty—Intelligent blonde, early 30's, seeks tall, handsome, successful man for serious relationship. Please send photo. NYM Box 247.

Single, White Female—41. If integrity, loyalty, honesty and fidelity are important to you, and you're unmarried, let me hear from you. These are a few of my qualities, there are many others but they are for future discussion. NYM Box 236

Handsome Male, Professional—L.I., 49, athletic, enjoys life. Seeks accomplished, warm, trim, natural, very attractive woman, good sense of humor, who also enjoys sports, dining, the Arts and glow of a fireplace; nonsmoker, low 40's and under; Manhattan or L.I. Send letter/photo. NYM Box 195.

Attractive, Blonde Woman—Seeks NY or NJ, bright, verbal, successful, kind, serious, 48 plus, single man finding humor in the human condition. NYM Box 196.

Warm, Witty, WASP—Single, slim, stunning female. Forty, frivolous, fanciful. Palm Beach resident. Write with photo. NYM Box 199.

Attractive, Cultured, Jewish—Professional, mid 30's male, seeks substantial and attractive woman. Photo/phone, please. NYM Box A40.

Manhattanite, 35, Pretty Female—Successful, tender, interested in the arts, seeks nonsmoking, single white male, 30-45, accomplished, thoughtful, able to express emotion. NYM Box A41.

Beautiful, 29 Year Old Woman—Very successful, has many interests, athletic, secure, intuitive, looking for handsome, easy going, Jewish man up to age 43, with similar qualities. Photo/phone, background information to Box 248 Old Westbury, NY 11568.

Single, Manhattan Man—White, 38, tall, handsome professional seeks attractive, intelligent female, 28-34. Photo please. P.O. Box 147, Stanton, NJ 08885.

Successful, Married, Jewish Male—Manhattan resident, 43, tall, handsome, and very discreet is looking for a romance with the right married woman, 28 to 35. Must be very attractive and have a good figure. NYM Box 197.

Super Six Figure Salesman—Good looks, 39, Jewish, with a great outlook on life, will make you laugh. Enjoys fine dining, music, ponies, and sun filled vacations. Seeks pretty, shapely female, 20-39. Phone/photo if possible. NYM Box 198.

Good Looking Male—6', 160 lbs., 40, intelligent, of Italian descent, very successful businessman seeks bright, beautiful and slim lady with charm, class and dignity for a romantic, exciting, sincere relationship. Photo/phone. NYM Box 192.

Scarsdale Single Surgeon—Solvent, straight, sexy, sedate, sensual, slim, cerebral, 6 footer, seeks special, sensual, sub 37, statuesque, siren, nonsmoker. No photo, no reply. Reply NYM Box A55.

Attractive Professional—Single, white female, mid 30s. Searching for an honest, fun loving relationship with a single, white male. PO Box 1313, NY NY 10163.

Professional Man, 29—Enjoys theater, music, bridge, museums, restaurants and good company. Seeks love and commitment with mature, honest, intelligent, warm hearted woman, who is not afraid to love or be loved. NYM Box A56.

Male Entrepeneur—Single, white, 31, Westchester based, can travel. Enjoys tennis. Desires white female with sense of humor for good times and/or possible relationship. Phone please. NYM Box A58.

Male, 35—Seeks sensitive, witty female, 25-35. NYM Box A59.

Handsome Japanese M.D.—30, ambitious, witty, music lover, seeks lovely, sincere lady to share friendship, fun and possible romance. NYM Box A61.

Lois Lane Seeks Superman—Lovely journalist/yoga instructor wants "super-energy" nice guy devoted to meditation for spiritual, creative growth, clean-cut, white, 26-32ish, tall, trim, warm. I like theatre, films, fitness, Gibran, Siddha poetry, piano, spontaneity. Must be deep enough to explain: Why is underwater canoeing a lost art? Bio/phone/photo. NYM Box A49.

Wanted—Wife/mother for a 36 year old, widowed, Jewish man with 2 adorable, little girls, 6' tall, handsome and athletic, enjoys first class travel, skiing, boating, beaches and all outdoor activities. Financially secure with own successful business. Looking for a very special woman to fit into a very special family, 25-35. Must be very thin and very attractive. Recent photo and resume. NYM Box A50.

Provocative Widow—With a delicious sense of naughty seeks a Cary Grant, 50-60 years old. NYM Box 249.

Are You A Quality Man?—I'm looking for a single, white male WASP, 50-58, successful, over 6 feet, trim, healthy, who lives in/near Manhattan or Conn. I enjoy theater, classical music, ballet, dancing, sailing, swimming, art, reading, movies, and dining out. Are you well educated, cultured, interesting, fun, perhaps a bit romantic and whimsical? I'm seeking my counterpart for a fuller life of love and companionship. I've been told I'm a classic beauty, elegant, slim, sexy, fun and smart. I'm 48, 5'10", professional, financially independent, divorced. Write me about yourself, your likes and dislikes. Your education, your profession. What you like about women. Send photo and phone with area code. I'd like to meet you. NYM Box A51.

Very Handsome, Married Physician—32 with spirit of the sixties, wants eccentric, exciting friends. NYM Box A52.

Pretty Jewish Professional—Lovely, bright female, 27, seeks intelligent, caring, L.I. Jewish professional male. Send bio and phone number. NYM Box A53.

Lovely Professional Ballerina—Seeks bright super achiever. NYM Box A54.

Handsome N.Y.C. Investment Exec.—39, successful, athletic, 6'2", 180 lbs., blue eyes, with a mid western background and wide variety of interests seeks educated very attractive slender Christian gal with a terrific figure 22-33. Photo/phone. NYM Box 320.

Looking For A Challenge?—That's perfect, 'cause I am too. Good is not enough when there's great to be had. I'm 5'9", warm, elegant and seriously funny. If you're a Jewish male, 30-40, sexy and sincere, equally comfortable cycling in the park or at the film festival's opening night, phone/photo. NYM Box 187.

Dentist—Male, 30's, sincere, romantic, seeks quality female. NYM Box 223.

Fabulous Lady!—Very attractive, tall, slim, bright, caring, unencumbered, charitable, full of fun and curiosity. Loves theatre, ballet, music, politics, just quiet dining. Seeks successful, sensitive, attractive male, late 40's plus, with whom to share it all. PO Box 1106, NY NY 10021.

Attractive Lady—Mid 50's, seeks gentleman, 50-60, financially successful, adventurous and caring. NYM Box 235.

Our Boss—Is a handsome, Jewish, single male, 27, tall, slim, and successful. If you are a beautiful, intelligent, Jewish woman, 23-33, then he has a position open for you. Photo/phone. NYM Box 237.

Pretty, Witty, Blonde Female—40 year old, Suffolk County orphan wants to be adopted and spoiled shamelessly by mature, warm, wealthy, attractive and generous man. NYM Box 184.

Attractive Male—With a zest for the finer things in life. I'm 34, and a successful professional. I'm looking for a sophisticated woman who enjoys spending time with a man who is warm, sensitive spontaneous and romantic. Please respond with photo and phone. NYM Box 322.

I Still Believe—In romance, glamour, excitement, chemistry and marriage. I'm a very attractive svelte, petite, successful, cultured, fun-loving, demonstrative, mid-thirties, divorced (no children), white, female Manhattanite. If you're a successful executive or professional man, 40-50, who believes too, write NYM Box A43.

English—Classy, slim, pretty widow 45, Jewish seeks cultured, successful, romantic, sophisticated man. NYM Box 323.

Laid Back Man—Young 50s, 5'8", 160 lbs., seeks sensitive, attractive city companion with normal needs for touching, caring, and to share interests in tennis, golf, quiet dining, fireside conversation, holidays travel. Photo/phone. NYM Box A44.

Attractive Woman—Mid-thirties, professional, personable, slim, sensitive, with varied cultural athletic, and social interests seeks male counterpart, 35-45. NYM Box A45.

Can You Handle A Star—In your sky? Attractive, voluptuous, female concert pianist, 40's, seeks single, sincere, secure man for fun and lasting relationship. NYM Box A47.

Lady Lawyer, 50's—Attractive, easy going charm, seeks successful, romantic, unmarried WASP gentleman for companionship. NYM Box A48.

Professional Woman—Native northern Europe, 58, attractive, charming, warm personality, wide range of interests seeks partner to share leisure time in NYC. JD, Box 2032, Southampton, NY 11968.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

The Right Man—Has come along, in an ad of all places. WASP, tall, slim, 44, attractive, warm, honest, secure. Live in Fairfield County. Educated M.I.T. and Harvard. Love music and sailing. You are bright, slim, 30's, and emotionally together. You Want a friend and lover, and are really ready for marriage and maybe kids. Exchange letters and photos, then meet and talk? NYM Box 318.

My Search For The Ultimate Blonde—She loves life. She understands this great city and never tires of the things that make it tick. She radiates a certain charm that is reinforced by the incredible ability to make those around her feel immediately at ease. She almost commands attention, not because of her great beauty, but because of her quiet elegance and noticeable detachment. Her hair, her clothes, her personal style reflect the ultimate in understatement. She enjoys her career, but she has always recognized the importance of play. Between 28 and 33, she stands ready to meet whatever fate has in store. Make no mistake, no man can crowd her. But what man in his right mind would want to? Maybe this is nothing more than one man's stubborn obsession. And maybe at 48, I've clung to the dream far too long. NYM Box 189.

Petite, Slim, Attractive—Manhattanite, professional female, mid 30's, eclectic personality, many varied interests, enjoys theater, ballet, good food and fine restaurants, would like to meet a gentleman with similar tastes. NYM Box 244.

WASP, Mature Man—Wishes to share dancing, swimming, bicycling with young woman. NYM Box 237.

Beautiful, Professional Female—Jewish, 29, DMD, definitely not run of mill, highly *sensitive, real person with varied interests.* Looking for the impossible dream. Photo a must. NYM Box 240.

Tall, Attractive Woman—Vibrant, athletic and fun loving. Interested in good looking, tall, professional man, age 34-40, to laugh, love, care and share with in a sincere relationship. Phone/photo a must. NYM box A68.

Jewish, Single Man—33, attractive, 6'3', *interested in music, theater, art. Desires* attractive, Jewish young woman, intelligent and warm, 25-33, for dates, friend*ship and a sincere relationship.* Photo a must. NYM Box 239.

Not Your Typical Jewish Girl—26, fun and educated. Looking for nontypical Jewish male, successful professional, 26-32, 5'10", dark hair, who also enjoys fun and has a good sense of humor. I am very down to earth, yet I like that touch of class. Looking for that special someone with sensitivity and is unafraid of commitment. Photo appreciated. NYM Box 241.

Please Save This—Attractive, bright, witty, independent, 36, white female from a life of loneliness and boredom. Looking for a sexy, gorgeous, professional, wealthy bachelor, 35-40, to share tennis, ballet, theater, movies, walks on the beach and champagne. Photo a must. NYM Box 317.

Won't Go To A Bar—Friendly, adorable, 31 year old Jewish female seeks Jewish *male 31-40, professional, who is also* friendly and adorable. Phone and brief note. NYM Box 319.

Sophisticated World Traveler—Male, semi-retired seeks Manhattan lady for afternoon fun and games. NYM Box 238.

Very Successful Male—Wall Street broker, 39, handsome, fun-loving, cultured, into good music, movies, travel, photography, Saint Bernards and the state of Israel. I seek an attractive, educated, outgoing, caring and loving, Jewish female, for both our dreams coming true! Photo/phone. NYM Box T25.

Handsome, Successful, Athletic—Classy gentleman in mid 40s, seeking very attractive, slim, compassionate lady in mid 30s, interested in exploring a sincere, sensitive, loving relationship. Recent photo and phone number, please. NYM Box 190.

Waspy Looks But Think Jewish—My strong points: optimistic, energetic, warm, uninhibited, intelligent, business acumen, creative ability, independent, and believe in one man commitment. You? A lover of beautiful sunsets with a sense of humor, trustworthy, intelligent, kind, and a mind for business, color, design, cooking, tennis, skiing, golf, bridge, or one of the above. Data: good looking, fairly short and slender, financially secure, non-smoker. You: good looks and *financially able. Age? In my forties; your* age doesn't matter. Seek a winner of any age. Photo please. NYM Box 243.

Civilized White Male—L.I. North Shore, enjoys all the wonderful things of life. Seeks female counterpart, 45-55, slim, attractive. Photo. NYM Box 188.

Warm Sincere Discreet—Man, mid 40's, seeks male counterpart for theater and dining out. Photo/phone. NYM Box 315.

Attractive Young Lady—With zest for living seeks simpatico, single male, 26 plus. NYM Box A42.

How Come A Nice, Good Looking—Widowed, Jewish, smart, humorous, 52 year old lady like me is without warm, 50 plus, well educated, financially secure, old fashioned man who runs toward not away from life? Write me. NYM Box 242.

Extremely Attractive Professional—Female, sincere, caring, financially independent, *athletic seeks* successful, *tall,* family oriented male, 38-50, for life time of love. NYM Box 251.

Blue Collar Heart—Beneath your thre piece suit? I'm a pretty, successful, creative lady, 32. Love the city, restoring an enjoying old house in country, weekends Want attractive, strong, sensitive, successful man/kindred spirit. Letter/photo if possible. NYM Box 185.

Unique New York Woman—Over achieving, smart, witty, chic, pretty, unpredictable, vulnerable, sexy, bewitchingly feminine. Seeks successful, 37-48, 5'7" to 6', handsome, Jewish man who has positive sense of self. Ability to communicate. Relates well to a child. Has style and taste. Knows about business and theater, art, sports, entertaining *Accomplishing all with keen sense of humor.* Most importantly, understands m reluctance in using this method for meet*ing the special man. Bio, photo, phone* NYM Box 186.

Successful, Adventurous—Tall, goo looking, sensitive, mildly egotistical, athletic 39 year old entrepreneur who love traveling, skiing, tennis, theater, red bordeaux, working and playing, seeks premier cru lady 25-35, who is beautifu spontaneous, sensual, warm, sharing who can be both elegant and free spirite to share and spoil each other. Photo phone please. NYM Box 321.

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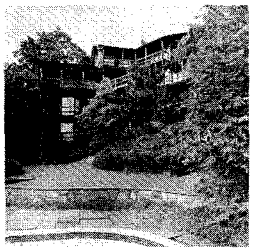

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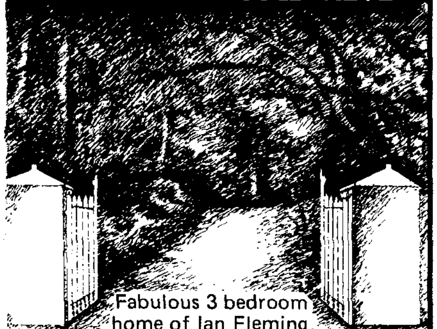

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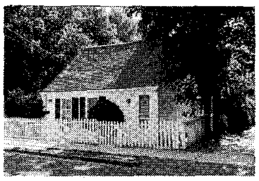

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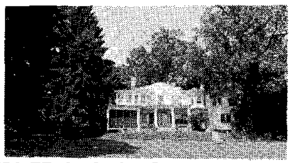

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 488

BY MARY ANN MADDEN

"I saw her again, five, maybe six years later, in a joint someplace on 54th Street. She hadn't changed much, considering. But I couldn't hack it. I left five bucks on the bar and split without finishing my vodka gibson, straight up, no onion."

Above, final words. Competitors are invited to provide the brief concluding paragraph of a bad novel.

Results of Competition 485, in which you were asked for an answer followed by a question (à la Carnac, Arbogast, Fleming et. al.).

Report: If you sent in one of those 9 W or Washington Irving entries, you're surrounded. Come out with your hands up. Some trendier repeats: Name a ghoul, a fool, and a pool. Or something. A. Stalag 13, Butterfield 8. Q. What was the result of the Stalag-Butterfield game? Your indulgence is begged for the excess Wattage herein, but again, this competition was set weeks ago. Welcome to some former All Stars making recent comebacks—Don Lessem and Tom Morrow. Also, thanks to Kerry Stewart (below) for superb taste and unfortunate timing.

First Prizes of two-year subscriptions to "New York" to:

A. 60 Watts.
Q. How many Secretaries of the Interior does it take to screw in a light bulb?
Sandy Steinberg, Teaneck, N.J.

A. The Snows of Kilimanjaro.
Q. Who was that cute African couple at the party?
Nancy Joline, Huntington, N.Y.

A. How about this view! Look at all the trees and the grass and sky and everything—and the birds—and the flowers! Is that a view or isn't it? Wow! How about a nice long walk or a run or something . . .
Q. How old are you?
Tom Morrow, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

A. They Say That Falling In Love Is Wonderful.
Q. What's the best way to contract a social disease?
Kathy Hieatt, N.Y.C.

A. Not without your American Express card.
Q. Do you know me?
Amy Gilbert, Glen Oaks, N.Y.

A. Yes, Annette, Cecile, Emilie, and Yvonne.
Q. Tell me, pretty maiden, are there any more at home like you?
Arthur Hannett, N.Y.C.

And Honorable Mention to:

A. Walla Walla.
Q. Do you do Jimmy Stewart imitations?
Betty King, Sarasota, Fla.

A. RELIEF.
Q. How do you spell "relief"?
Vincent McCaddin, Summit, N.J.

A. Mayonnaise.
Q. How does "The Battle Hymn of the Republic" start?
Ned Greenberg, Allentown, Pa.

A. 1776.
Q. What is 222 x 8?
Peter Alkalay, Scarsdale, N.Y.

A. Clipper, Dipper, Dripper, Flipper, Gipper, Nipper, Quipper, Ripper, Sipper, Slipper, Stripper, Tipper, and Whipper?
Q. What do you call Joe DiMaggio, Tom Carvel, Mark Spitz, Cathy Rigby, Ronald Reagan, Dracula, Joan Rivers, Jack, Dean Martin, Gerry Ford, Gypsy Rose Lee, Jimmy the Greek, and the Marquis de Sade?
Susan Adams, Colony, West Milford, N.J.

A. GE IBM SONY RCA.
Q. Name twelve letters found in any bowl of alphabet soup.
Mal Braveman, N.Y.C.

A. A black, a woman, two Jews, and a cripple.
Q. Describe the characters on *Ironside.*
Anne Bernstein, N.Y.C.
similarly: Earle Manrile, St. Louis, Mo.

A. When we're alone, you can call me John.
Q. Will you pass the Gravy Master?
John Quartarola, South Ozone Park, N.Y.

A. The Naked and the Dead.
Q. What can you find at Plato's Cemetery?
Wayne M. Ozzi, Staten Island

A. Do You Know What It Means to Mis
New Orleans?
Q. Why is that Delta Airlines pilot so upset
Robin Olesen, N.Y.C

A. Both.
Q. Are you going to eat that here or are yo
taking it with you?
Mark Schambra, Staten Islan

A. Well, I got a letter from one of m
daughters telling me about her new job as
hostess in the dining room at the Ramad
Inn. She still lives in Butte. Also, I had to g
some new windshield wipers for Martha
car. And I called the dentist about this ne
bridge. He said come on down he had
cancellation. Then . . .
Q. What's new?
Bobby Hammack, Studio City, Cali

A. 1,908,474.
Q. Pick a number.
Jane Castle, Studio City, Cali
sp. ment.: Francis Cummings, Bron

A. Happy Days is here again.
Q. Make a comment on the current T
season.
Barbara Mohler, N.Y.

A. Dungeness crab.
Q. What do the inmates call the crank
prison matron?
Janet LaRossa, Portland, Or

A. Con brio.
Q. What musical term means "to sing wit
cheese"?
T. Nash, Winston-Salem, N.

A. Freudian slip.
Q. What do you wear under a Freudia
dress?
Wendy Gottlieb, McLean, V

A. New York, New York.
Q. Could you repeat that please?
Moglie Smith, Glencoe, I

A. The Rockies may crumble, Gibraltar ma
tumble.
Q. What will probably happen before the
let Joan Rivers host another Emmy show
Richard Fried, Brookl

A. Casablanca and 1984.
Q. What "white house" did Ronald Reaga
turn down, and when should he turn dow
the White House?
Bob Kopac, Poughkeepsie, N.

A. Zelig.
Q. What's Gilez spelled backward?
Sue Brandel, Detroit, Mic

A. Krupke and James Corbett.
Q. Name an officer and a gentleman.
Christine Theiss, Carnegie, P

A. Strawberry Fields Forever.
Q. What does a Mets' rookie do in the her
after?
Jean White, Washington, D.

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A. I'll take Manhattan, the Bronx, and Staten Island, too.
Q. What are Dave Winfield's next salary demands?
Don Lessem, Harvard, Mass.

A. No man is an island.
Q. Can you walk to the place where the Manx cats are?
Anna Brennan, East Greenwich, R.I.

A. "Can we ta —"
Q. Describe a conversation between Joan Rivers and Queen Elizabeth.
Judy Sowa, Sacramento, Calif.

A. Pride and Prejudice, Anna Karenina, and Maybe He's Dead.
Q. Name an instance of things happening in threes.
Kerry Stewart, San Francisco, Calif.

A. Oral Hygiene.
Q. What evangelist preaches that godliness is next to cleanliness?
Raymond Combe, Brooklyn

A. Chablis.
Q. How were you treated at the wine-tasting party?
Harold J. Ellner, Richland, Wash.

A. Glenn Close, William Hurt, and Mary Kay Place.
Q. What's happening in the Democratic primary, how Bill, and what's that cosmetic factory?
Pat Jordan, Waterford, Conn.

A. Yes. No.
Q. Can you tell me what classical Japanese drama is called?
Kenneth Spears, Raleigh, N.C.

A. Catch 22.
Q. What did Bob Uecker do with 100 pitches?
Ronnie Selbst, N.Y.C.

A. Kashmir.
Q. What Levantine casino term for "Please redeem my chips" is the same as the German for "I want a refund for this sweater"?
Wendy R. Ellner, Richland, Wash.

A. The Last of the Mohicans.
Q. Who was Running Eunuch?
Gary Tutt, Duncanville, Tex.

A. James Watt.
Q. Who invented the steam engine?
Physics Bldg. SUNY, Albany, N.Y.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 488, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 18. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 12 issue. Out-of-town postmarks are given three days' grace. ■

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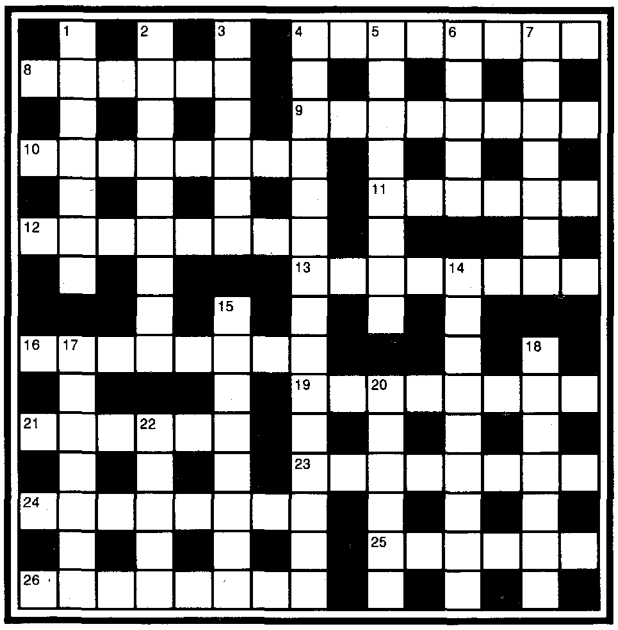
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 Small American state needs friendship in disaster. (8)
8 The endless act of using a book reveals part of the plot. (6)
9 Reds cope, rather crudely, with the financial results. Carries on, however! (8)
10 Food mother takes to automobile on one. (8)
11 Thus, oddly, the French get a move on. (6)
12 Special power of personality given to cleaner with children? (8)
13 Old port for heartless old king and his directors. (8)
16 Diana's elegance and beauty of movement is a shameful thing! (8)
19 Observing that the cake decoration isn't as usual. (8)
21 Adorn what sounds like one of the ship's lower levels. (6)
23 Driven out forcefully from class? (8)
24 Limit the others to water. (8)
25 Avoided judge falling into the river backwards. (6)
26 For ever I gag even in distress! (8)



Down

1 Haggard heroine takes a couple of articles to put away in case. (7)
2 Doing a mending job getting couples together again. (9)
3 More than one Dostoevsky title you fools! (6)
4 DEATH? (7, 8)
5 Pay attention and search in this place. (4, 4)
6 Close encounters of the hunting kind? (5)
7 Child trod awkwardly, led out confused. (7)
14 Could be when someone paints ill? (3-6)
15 Street in London with no double or single lines? (4, 4)
17 One notes Alban composing Monster of the Ocean! (7)
18 Ten deer, wild, came in. (7)
20 Good chap in hat. (6)
22 Consumer in a tree. (5)

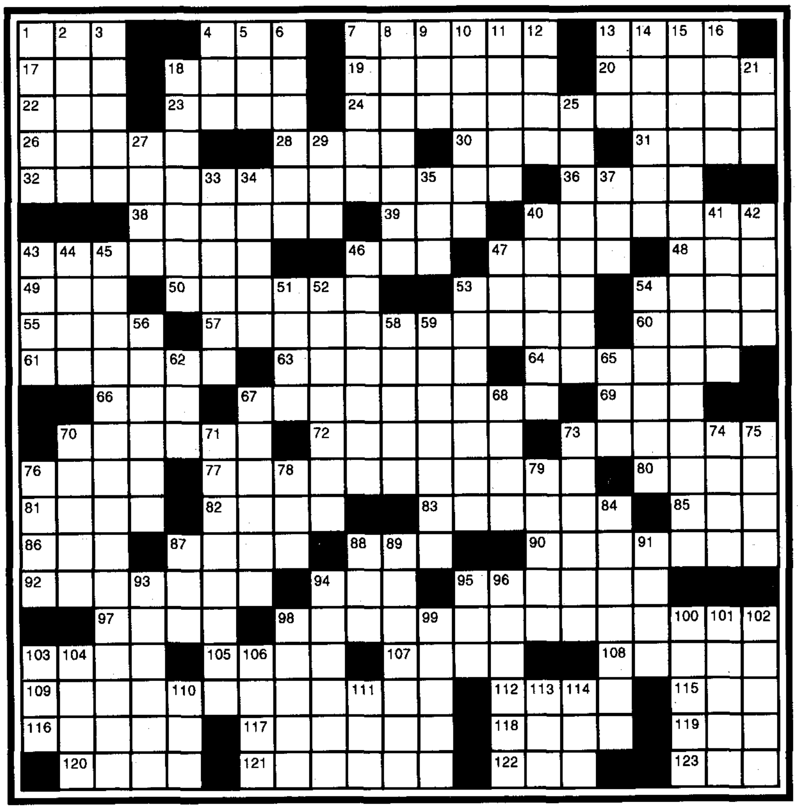
'JUST CALL ME . . .':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Deed
4 Aswan, for one
7 Gets on the plane
13 Fratricide victim
17 Nobelist Le Duc ——
18 Nimbus
19 Of Peruvian mountains
20 Corrida participants
22 Gratuity
23 —— -my-thumb
24 Twiggy
26 Linda Lavin role
28 Ingrid, in "Casablanca"
30 Enteric sections
31 —— -do-well
32 Ringo
36 Spelling contests
38 Revokes, as a legacy
39 Young one
40 Boxer Jake
43 Behave
46 Draw back
47 Not any
48 Darth's foe
49 Carte words
50 ". . . and two ——"
53 Miffed
54 Fuse by heating
55 Vatican name
57 Lippy
60 Island in Taiwan Strait
61 Doorway
63 Proper manners: Sp.
64 Serviette
66 Hurricane center
67 Tito
69 Poetic nightfall
70 Between do and sol
72 Witnessing
73 Knotted state
76 Caesar's "I came"
77 Blackbeard
80 Even exchange
81 After differ or exist
82 Pop-rock singer
83 Hold in esteem
85 Onespot
86 S.H.A.E.F. area
87 Sign over
88 —— Aviv
90 Beard type
92 Owner of a mythical box
94 Strike with the knuckles
95 "The Count of Monte ——"
97 Saint Philip ——
98 Lepke
103 Buffalo's kin
105 "Brian's Song" star
107 Sleep restlessly
108 Actress Massey
109 Bojangles
112 Money drawer
115 Kind of nose
116 Bowler's milieu
117 Conundrum
118 Roman date
119 Have being
120 Fictional Jane
121 Wobble
122 Rotating piece
123 British omega

Down

1 Petal extract
2 Hot seasoning
3 Subject
4 Half a foursome
5 French Surrealist
6 "Little Red Book" creed
7 Wood for rafts
8 "The Greatest Show ——"
9 Sales posters
10 Depended
11 Diurnal
12 Old dagger
13 From —— Z
14 Neighbor of Java
15 Papa
16 Earring site
18 —— time (in advance)
21 E. of Leb.
25 "Carmen" aria
27 Bloke
29 O.T.S. grads
33 Furl again
34 Raison ——
35 Bandleader Kyser
37 Scottish uncle
40 Lyricist Hart
41 Claw
42 Cockney cartoon, with 43-Down
43 See 42-Down
44 Hodgepodge
45 Little Mo
46 More impertinent
47 Japanese drama
51 Commotion
52 Citizen of a Mesopotamian city
53 Looked down upon
54 Rouses from sleep
56 Thwart
58 Used a lasso
59 Of space circuits
62 Vowel sequence
65 Pod holding
67 El ——, Morocco
68 Early Irish writing
70 Oscar de la ——
71 Fellini
73 Whip soundly
74 Deficiency
75 Sword of a sort
76 Vice-prez
78 Tribulation
79 Urban
84 Involves
87 Heart, anatomically
88 Greek letter
89 Embodiment
91 Barbie, e.g.
93 Casino employee
94 Washington nickname
95 TV network
96 Country-style
98 Cleo or Frankie
99 Sub detector
100 November birthstone
101 Acclimate
102 Had a tantrum
103 Lawyers' org.
104 Egypt's lifeline
106 Be supportive
110 Bar order
111 Three-chevron G.I.
113 "Apple cider" girl
114 Moon buggy



Solutions to last week's puzzles appear on page 15

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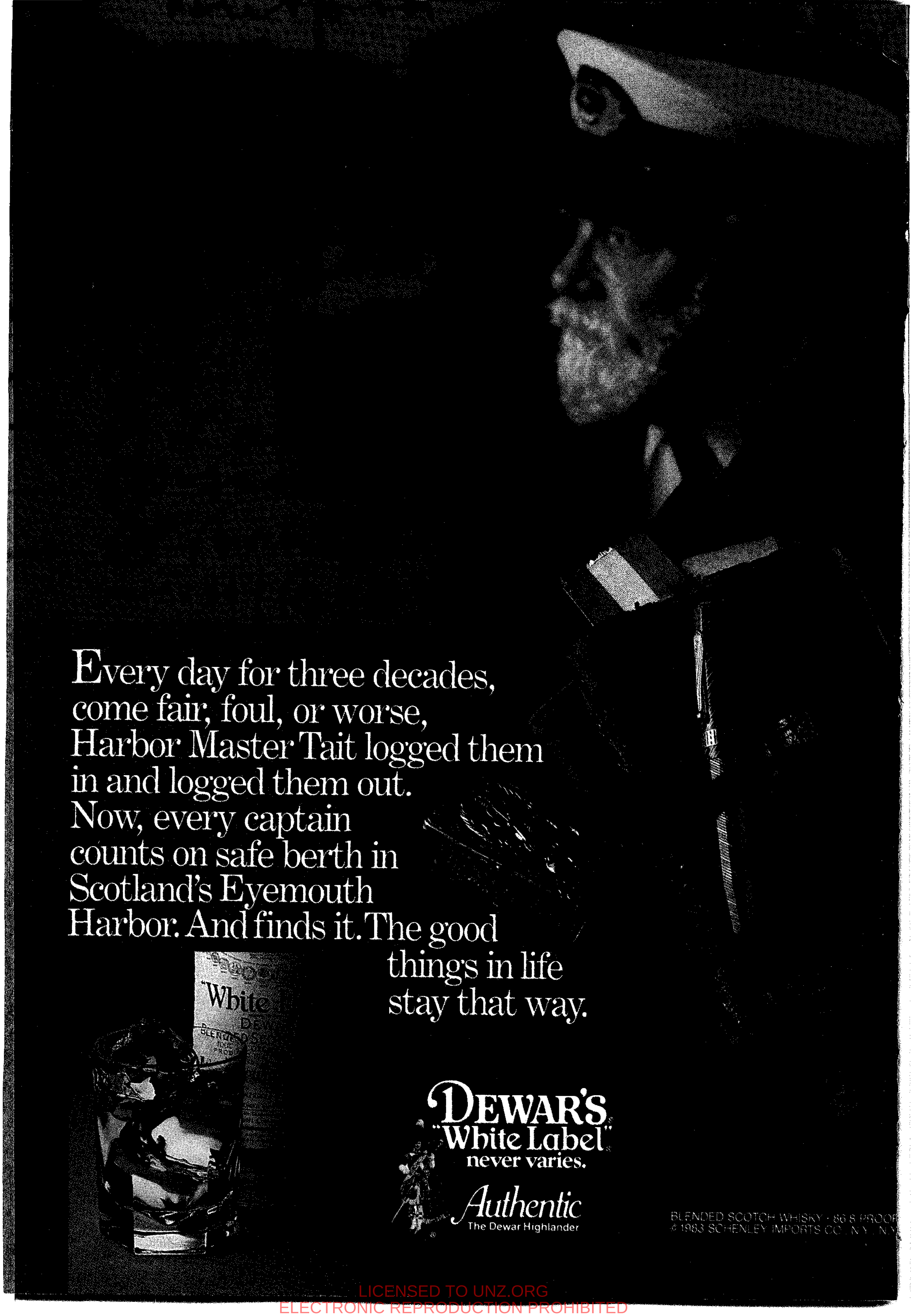

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